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BASH STREET BAXENDALE!

EDDIE CAMPBELL RUMBLES ALAN MOORE!

5 E S C A P E

BRITAIN'S MAGAZINE OF INTERNATIONAL STORY-STRIPS



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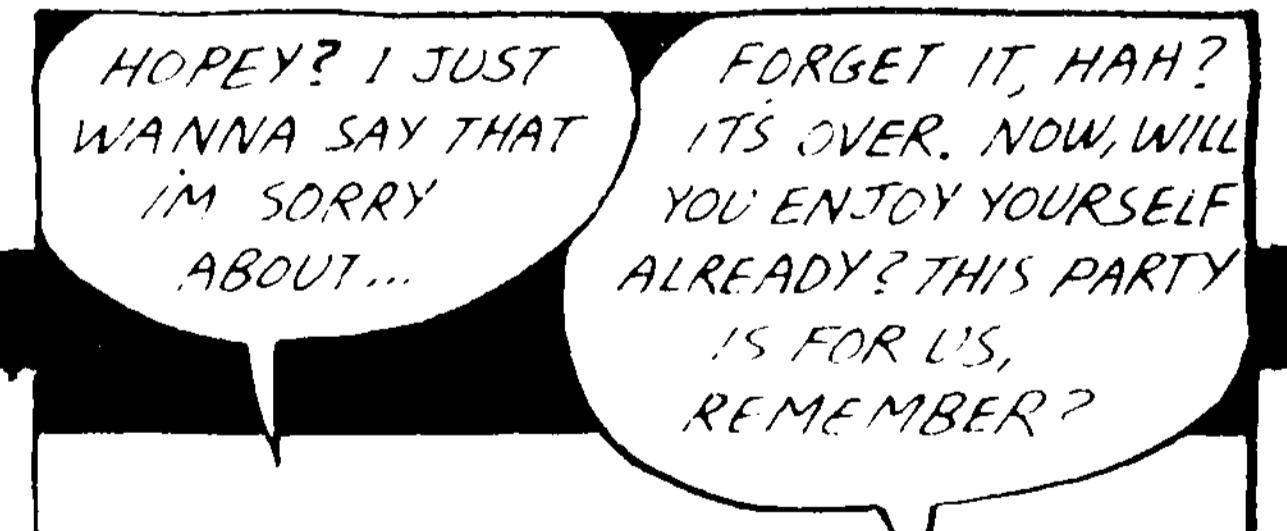
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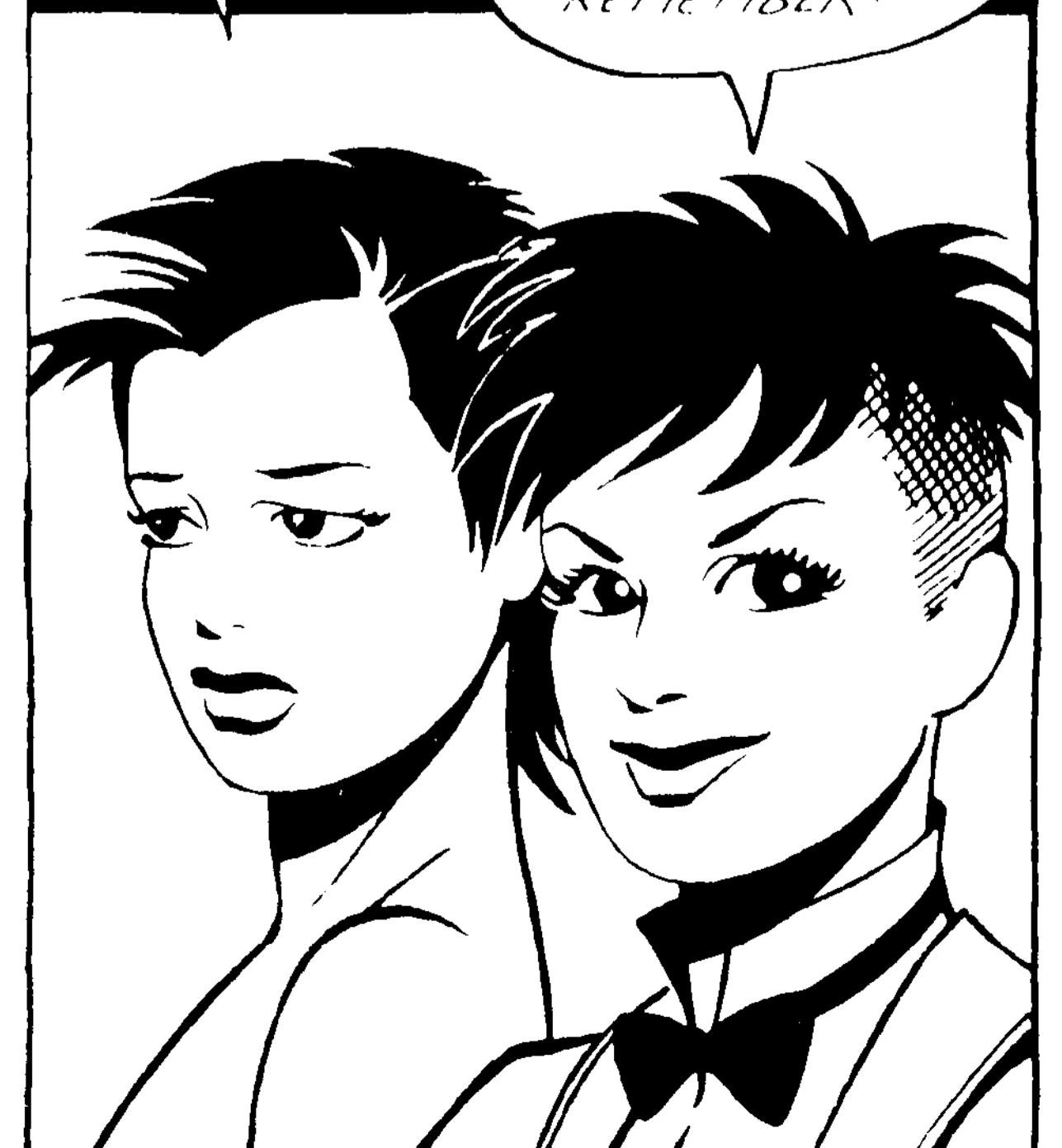
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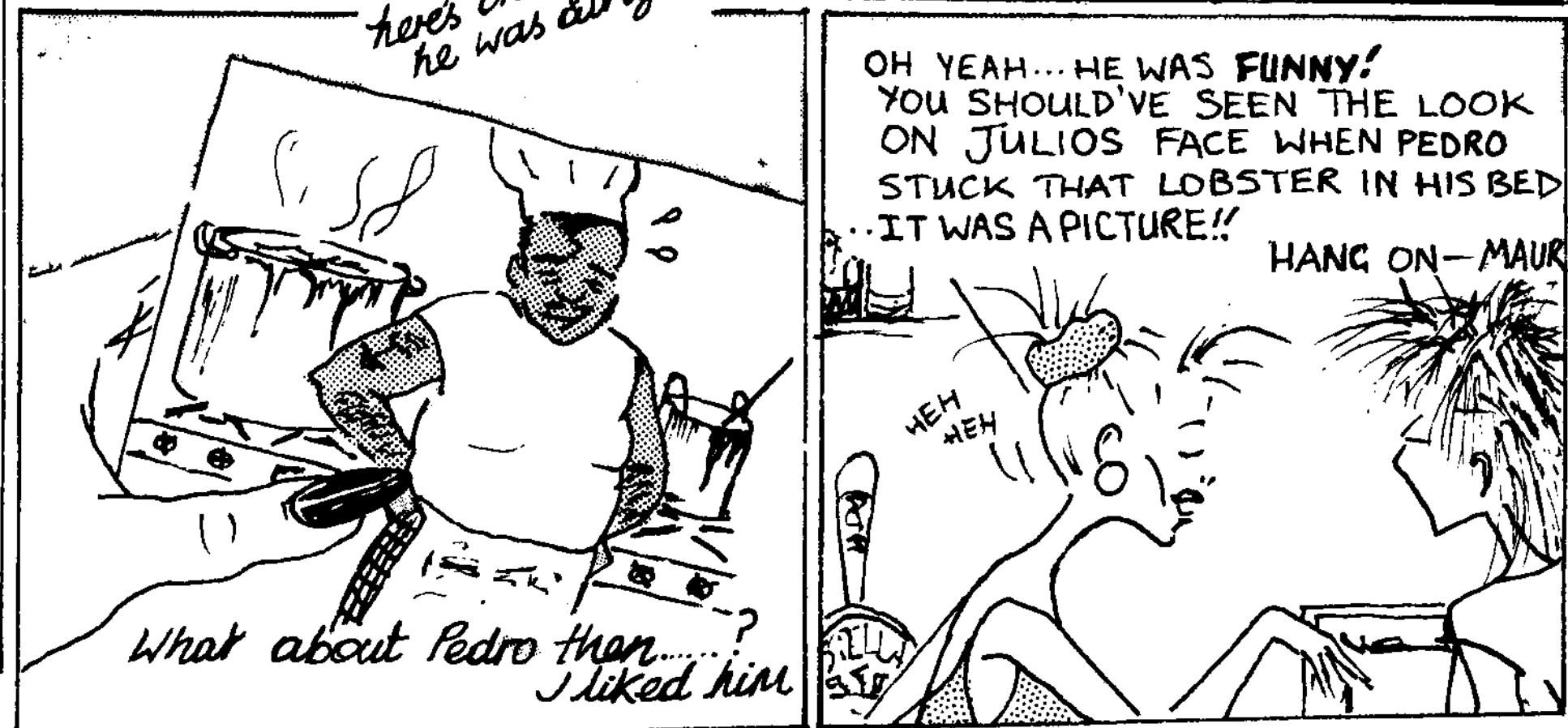
'I've played Wish Thing to more than 30 people in the past month, and frankly the reaction has been phenomenal.'

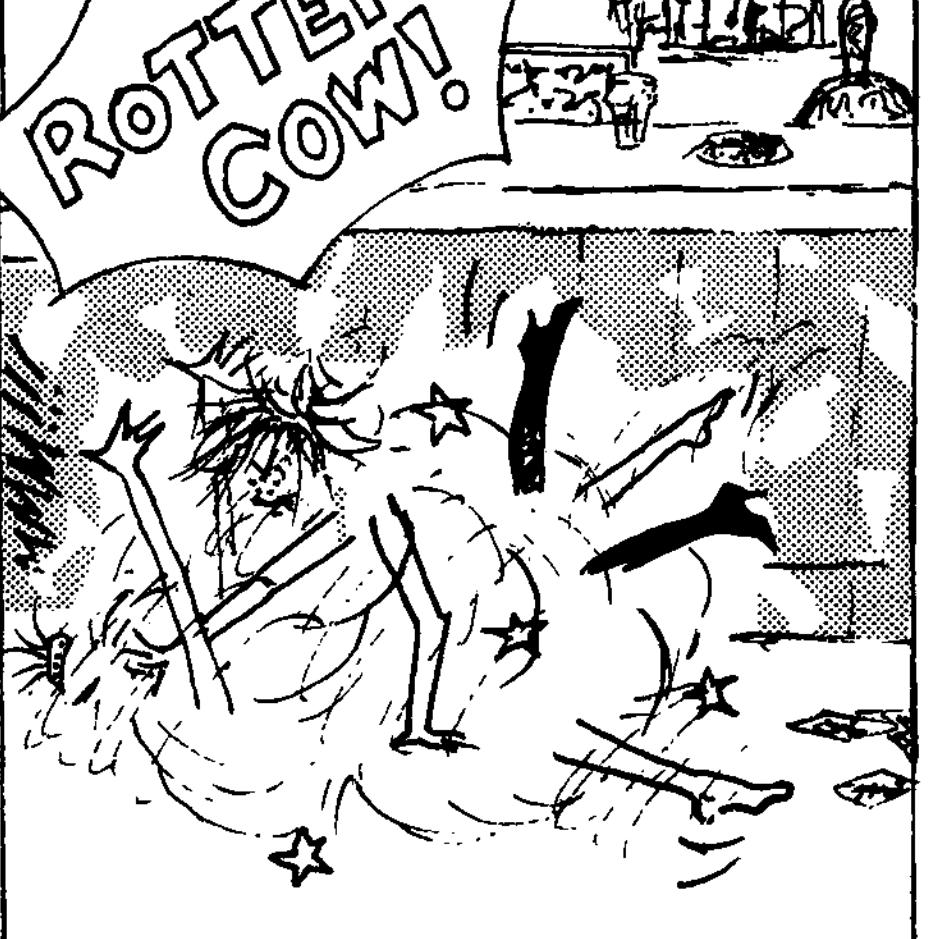
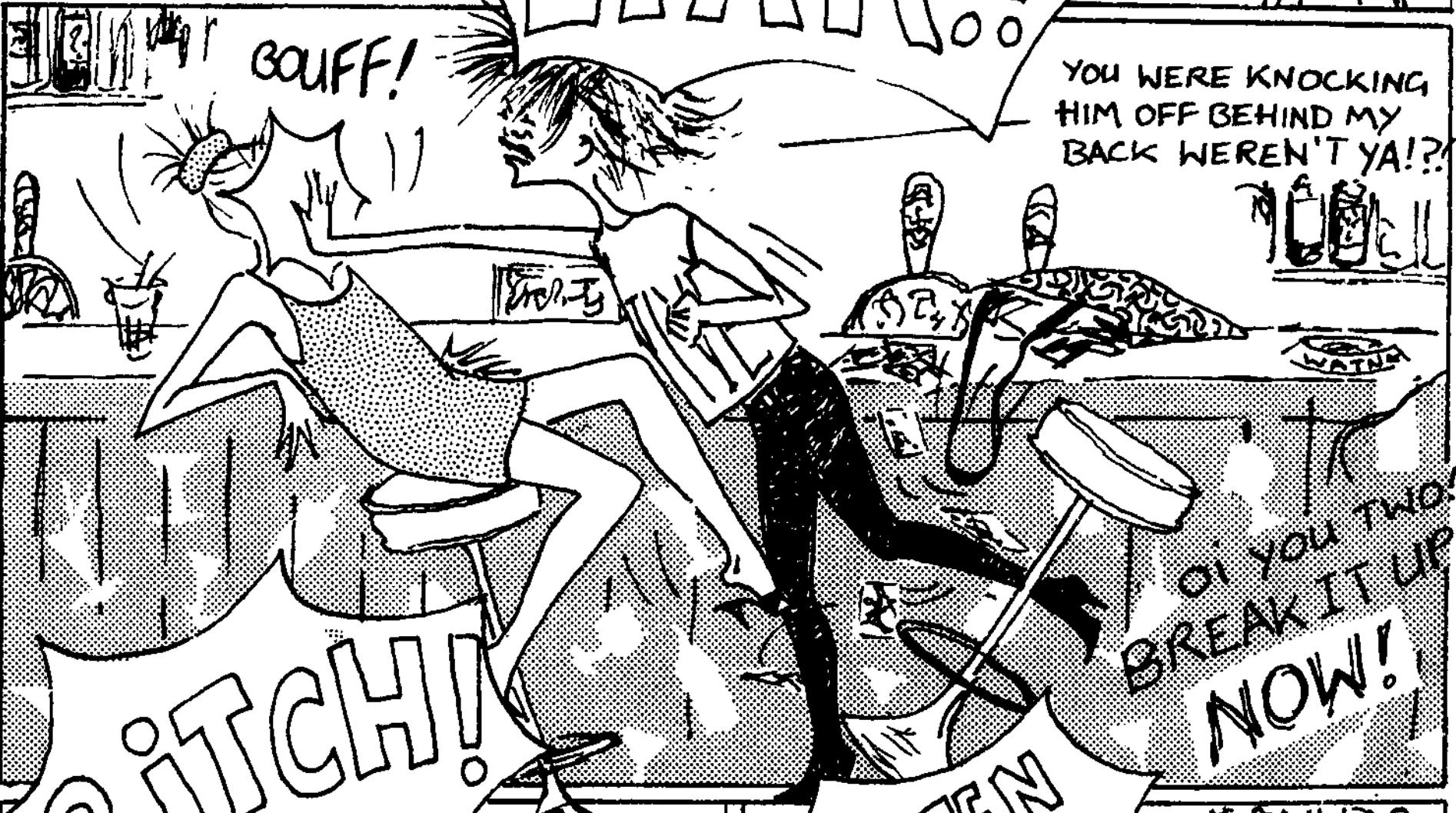
Paul Strange, Melody Maker.



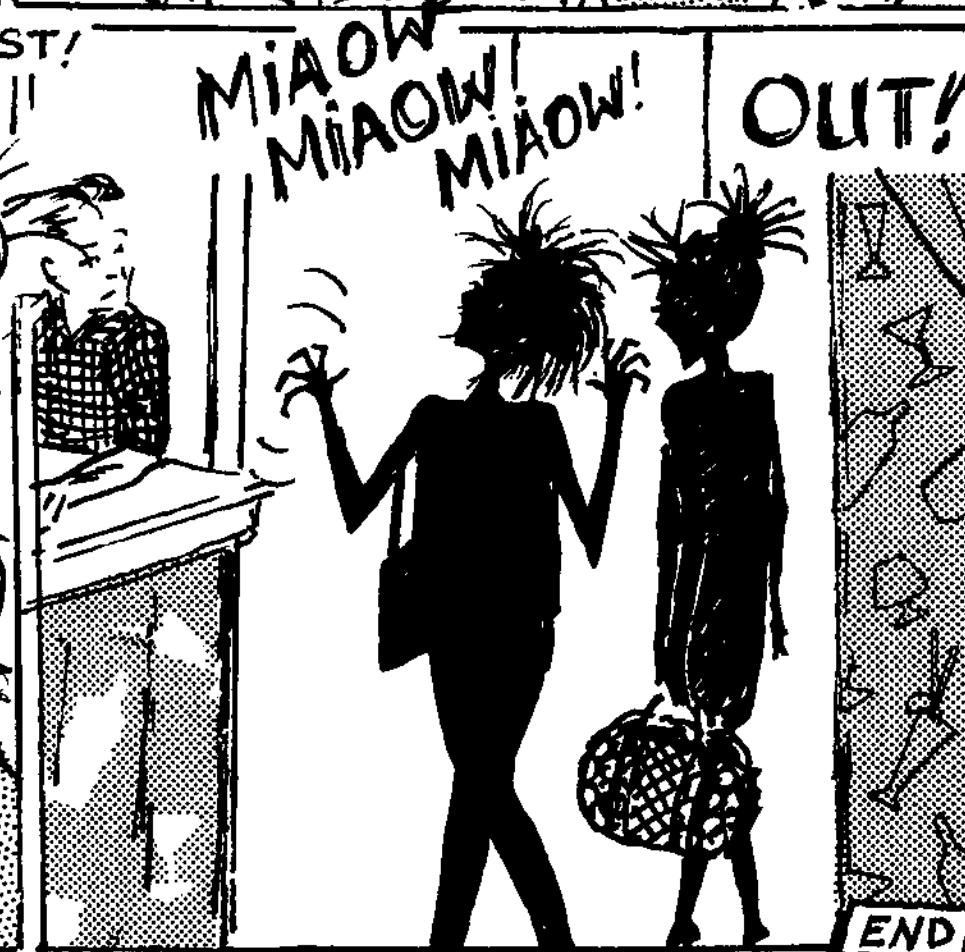
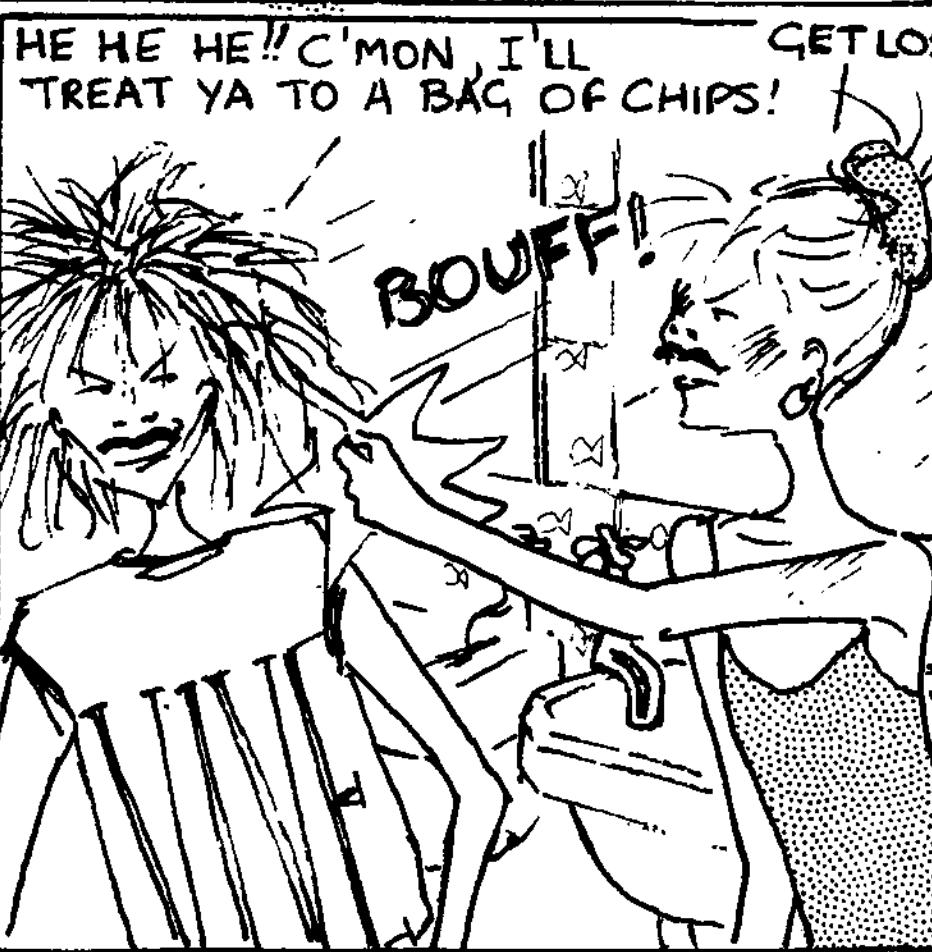
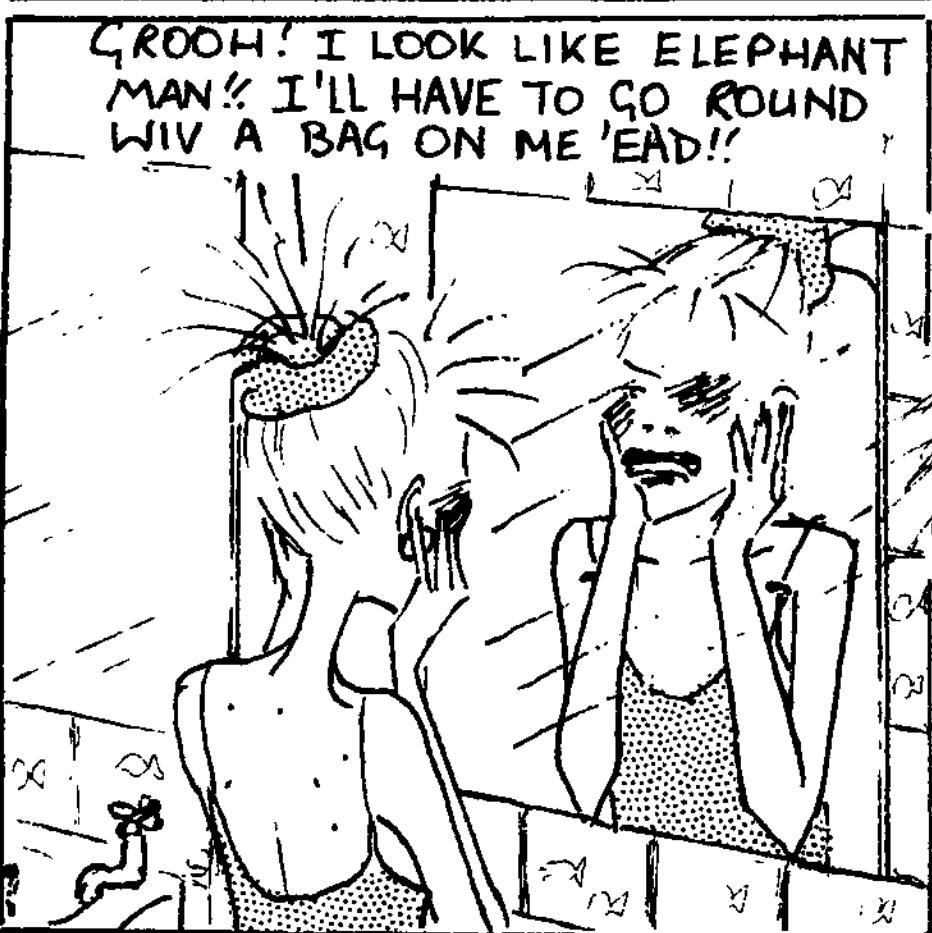
Continuing the lurid tales of Sharon & Maureen in "Holiday Snaps"

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Popular Graphics



► THE CHECKERED DEMON



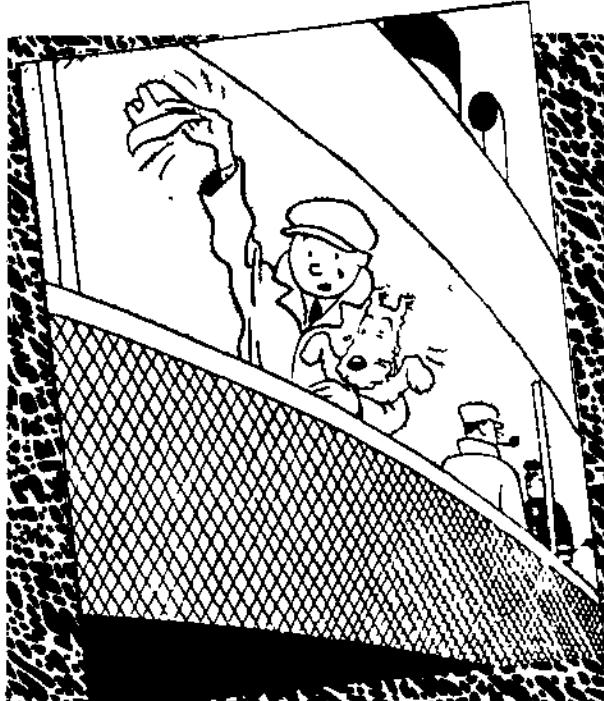
CLAY WILSON, the legendary American pioneer, was in London at the end of his highly successful European tour with an almost unnoticed exhibition of watercolour cartoons of The Checkered Demon. After consoling himself with several jars of real ale, he searched for some kindred spirits at the Tate Gallery, where he checked out William Blake's demons and found a few "licks" from the Pre-Raphaelites to improve his painting. As for his outrageous strips, he revealed his

latest project is a joint effort with Dutchman Willem, who draws his own BDs as well as writing them for Joost Swarte and others. "*He mailed me two pages of a strip he'd drawn and I fired him off two more, and it went from there, page by page, back and forth through the post, unplanned and spontaneous.*" The bizarre result is a book entitled **Bastard** published in English by Futuropolis with, he hopes, commentaries from William Burroughs and Charles Bukowski.

TINTIN GOES TO HOLLYWOOD. Spielberg is preparing to make a live-action film of Herge's Tintin in the near future. He's been negotiating for the rights to the ginger-quiffed reporter since last year, when he visited the Herge Studios in Brussels and met Herge's widow (Herge died on March 3rd 1983). A Tintin-ophile from an early age (a French babysitter read the stories to him), Spielberg loves the adventurous detective side of Tintin, as well as his realistic human aspects. He's admitted that the Chinese sidekick of Indiana Jones in *The Temple of Doom* was inspired by Tintin's pal Tchang in **The Blue Lotus**. Tintin has already been played in two live films produced in French in the early '60's; these used all-new stories, but Spielberg will be basing his script on one or several of the original adventures.

Meanwhile, anticipating the Tintin boom, a London firm called Sundancer have launched a range of merchandise; cards, stationery,

figurines and T-shirts. The colour T-shirts lack Herge's subtle tones, but the bold black blow-up designs work well. Some of their line will be available via Habitat, otherwise visit their shop, Pilot at 34 Floral Street WC2 or write for a catalogue.



Did you know that before Helen Terry joined Culture Club she used to write storylines for 'The Bash Street Kids' in her spare time?!



RANXEROX is the violent mechanical orang-utan whose lurid exploits in the Italian **Frigidaire** are now translated in **Heavy Metal**. His origins date back to 1977 in **Cannibale**, where he was pieced together by terrorists from a stolen photocopy machine and some electronic doodahs, hence his name, Rank Xerox. The snag was that the international copier corporation threatened to sue because of their name being associated with the explicit strip. So creator Tamburini and artist Liberatore made the name into one word and never heard any more about it! And now in preparation — a Ranxerox movie!

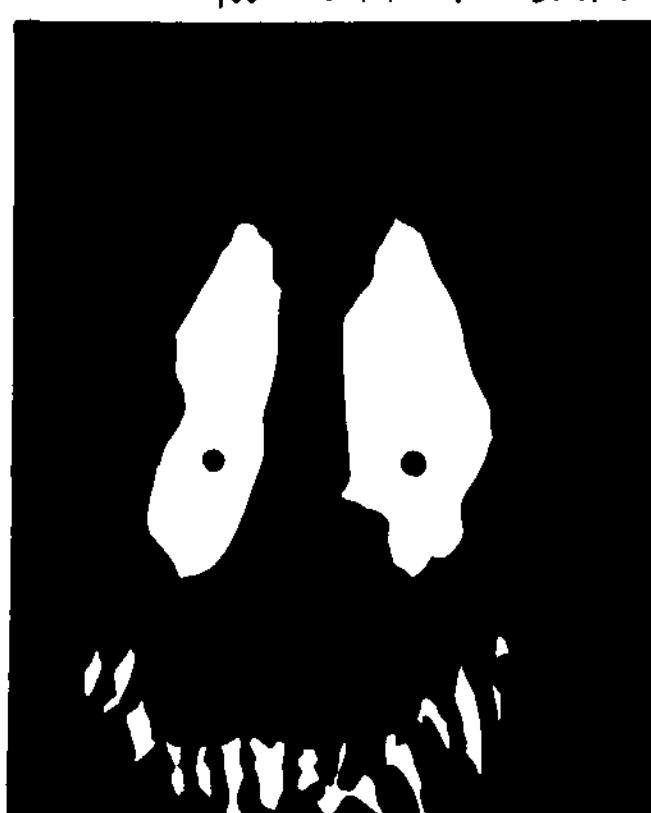
SUE COE left London when she was 20, tired of listening to 'The Archers'. But this summer she returned from New York for the British edition of **RAW's How To Commit Suicide In South Africa**, republished by **Knockabout Comics** bouncing back from winning their court case. Written by her journalist friend Holly Metz, this uncompromising book is not, she says, "*specifically about apartheid, but about all prisoners of conscience.*" Inspired by the Greenham Common women they have now finished a second, much longer book on war resisters of this century. It will be designed by **RAW** and published by **Real Comet Press**, Seattle. "*We don't want to do preachy books. We want to make space for people who don't have a voice in 'democracy' that they should have.*"

DOONESBURY, the American newspaper strip by Garry Trudeau, returns to **The Guardian's** pages from October 1st after a twenty month absence. During this time, Trudeau has been rethinking his characters, whom he felt had become "*trapped in a time warp.*" He'll be graduating them from college and moving them out into the larger world of grown-up concerns. He adds, "*The trip from draught beer to cocaine and herpes is a long one and it's time they got started on it.*"



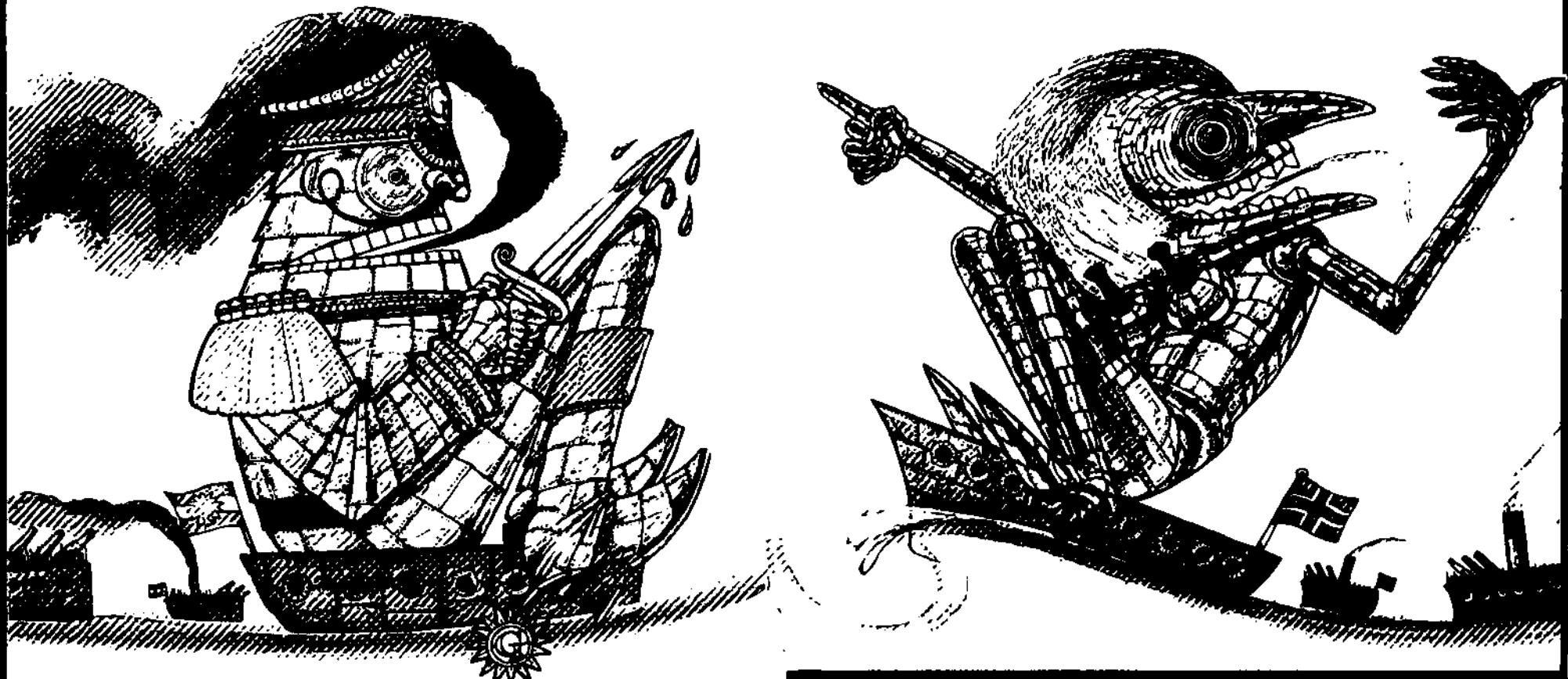


THAT NIGHT YOU DIED AND VISITED HELL... AND IN THE MORNING YOU ROSE FROM DEATH... AND ASCENDED INTO...



RAYMOND BRIGGS ENTERS THE COMBAT ZONE

The Tin-Pot Foreign General and the Old Iron Woman



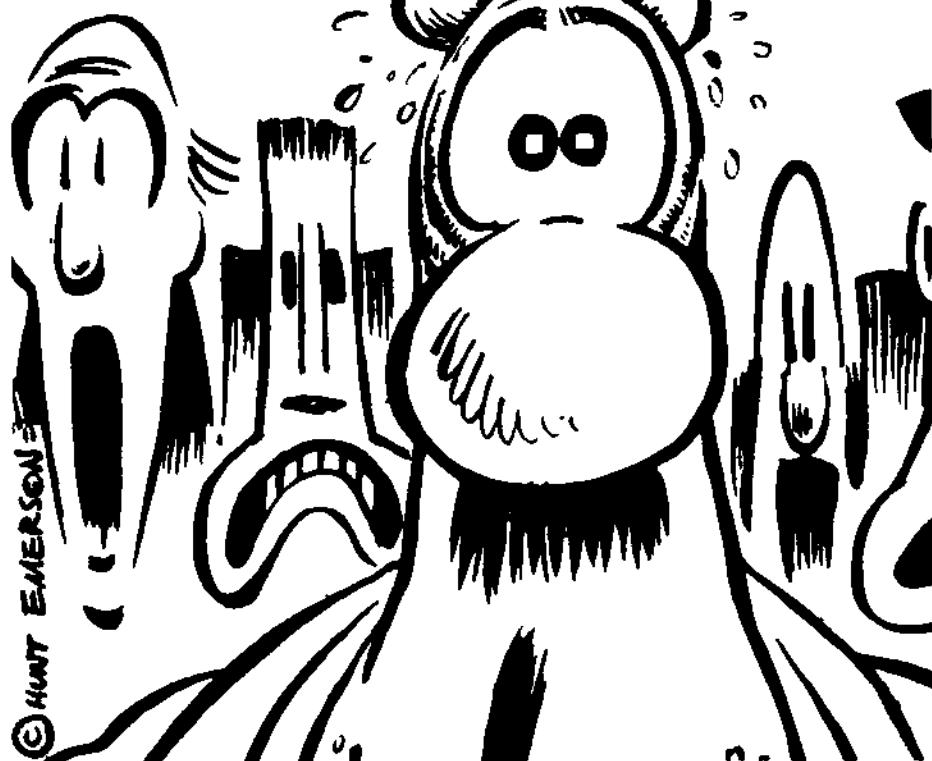
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BOOK REVUE

CLIFF HARPER

The Education of Desire

Being a comics artist is definitely secondary to Cliff Harper; above all he is an anarchist, who uses comics to put across his beliefs. He prefers to borrow 'found' words for his scripts, for example by Bertholt Brecht and Siegfried Sassoon. Like a radical art-joke, he steals other artists' styles and secures them in the mass-produced comic; the Expressionism of George Grosz or the woodcut black-and-white of Frans Massereel are reclaimed from the galleries, in his view "*prisons of art*". He even lifts the comic-book traditions of EC artist Berni Krigstein. This book is carefully structured, opening with a sprawling interview, interspersed with illustrations and followed by six strips in their own section. Cliff explains, "*For me the comics are separate. The interview and graphics are a vehicle to carry my comics, the whole book builds towards them. They're the most didactic things I do, the clearest expression of what I believe in.*"

Apart from some self-penned childhood memories, the strips are strongly revolutionary. They might seem out of place in what looks like an upmarket exhibition catalogue, but Cliff says this is deliberate. "*The book is really a Trojan horse - at the heart of it is a very committed anarchism.*" It's just a shame that after the book takes up so much space exploring Cliff's ideas, there are so few examples of them put into practice.

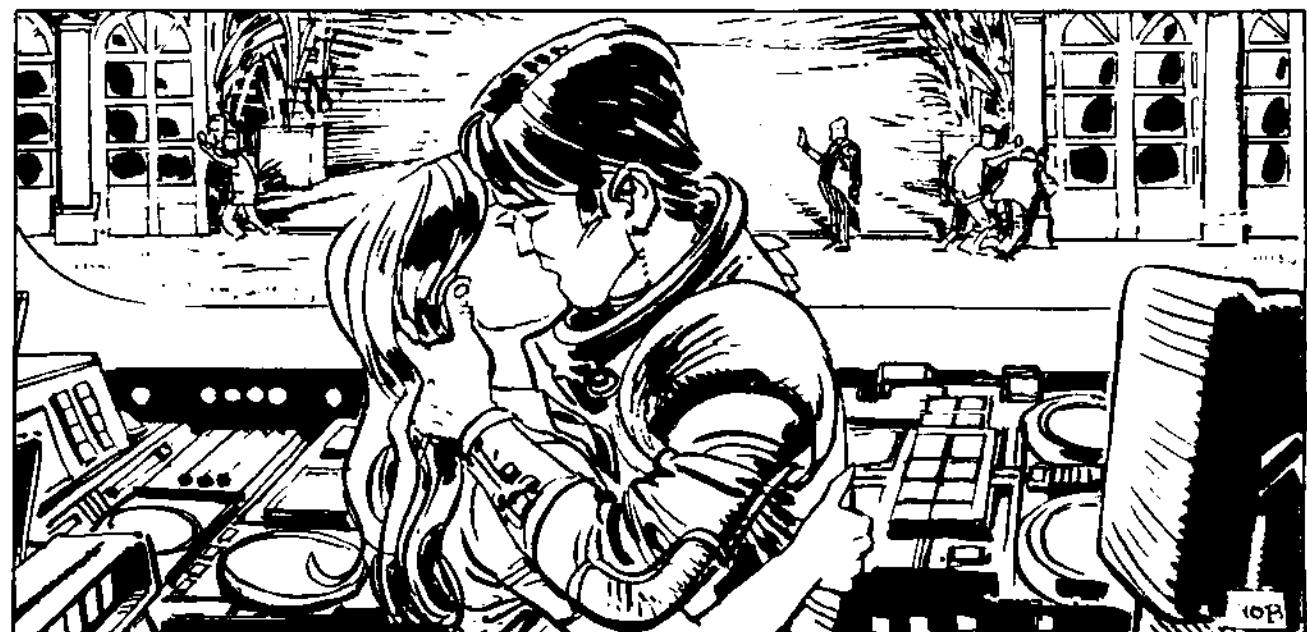
Anarres Co-Operative £4.95 116 pages Perfect Bound Softback

HARVEY KURTZMAN AND WILL ELDER

Goodman Beaver

Kurtzman devised the humour comic **MAD** in 1952, the only surviving EC title, and Elder developed **MAD**'s early style, cramming panels with visual gags. Ever since, they've been sending up The American Dream in several magazines, one of which, **Help!**, ran these four stories in 1961/2. Kurtzman has said that he's "*preoccupied with telling the world of my perception of the truth, particularly where this or that truth was popularly in error.*" Goodman Beaver, their naive tousled innocent, makes a perfect foil for the corruption and stupidity their satire exposes. He's rescued by a

swagging racist T*rz*n, joins Lloyd Bridges of TV's 'Sea Hunt' on his adventures, meets S*perm*n who's fed up with constant do-gooding, and finally manages to impress the girls when he wears a gun. After you've enjoyed Kurtzman's unpredictable fables, you can go back over each panel, blown up here to almost original size, to find Elder's hidden jokes. Goodman Beaver continues today in the unlikely guise of their full-colour **Playboy** strip, 'Little Annie Fanny', but this superbly produced book reveals where she came from.
Kitchen Sink Press £6.95 164 pages Perfect Bound Softback



JEAN-CLAUDE MEZIERES AND VALERIAN in Ambassador Of The

You could be forgiven for thinking that these books are simply cashing in on the success of Star Wars. Valerian's spacecraft looks awfully similar to Hans Solo's Millennium Falcon and the panels in the alien saloon could have come straight out of the first film. But it's really a question of who's been copying who, because this SF series came first, debuting in 1967 in the French BD magazine **Pilote**, and has clearly inspired George Lucas. Over the years artist Mezieres and writer Christin have been inventing their own vivid universe of bizarre civilisations and advanced technologies, but at its heart their fantasy deals with present day social themes put across with fun and energy. **Welcome To Alflolol** tells of a planet's people who are displaced by Earth's ridiculous industrial greed. Earth is just as clumsy in **Ambassador** where it tries to dominate a sort of intergalactic United Nations.

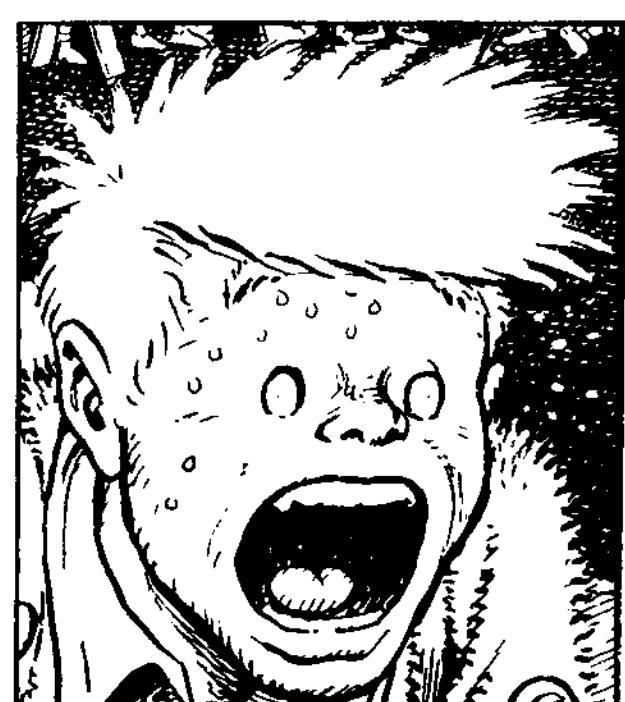
Valerian isn't like most space heroes.

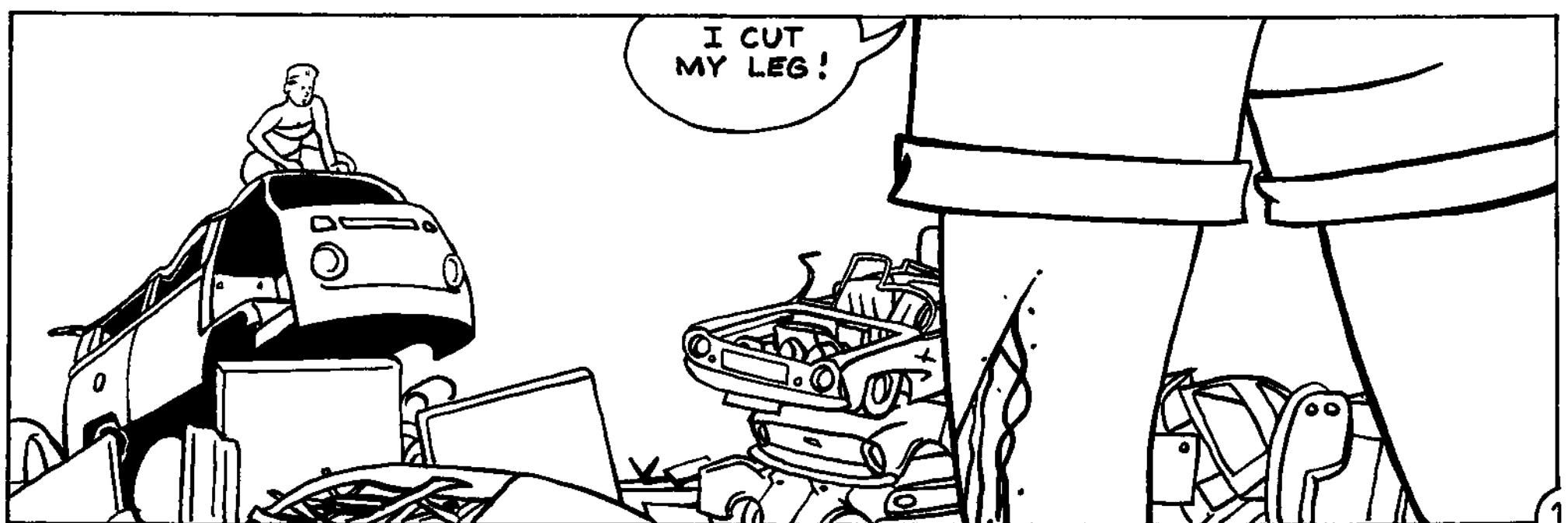
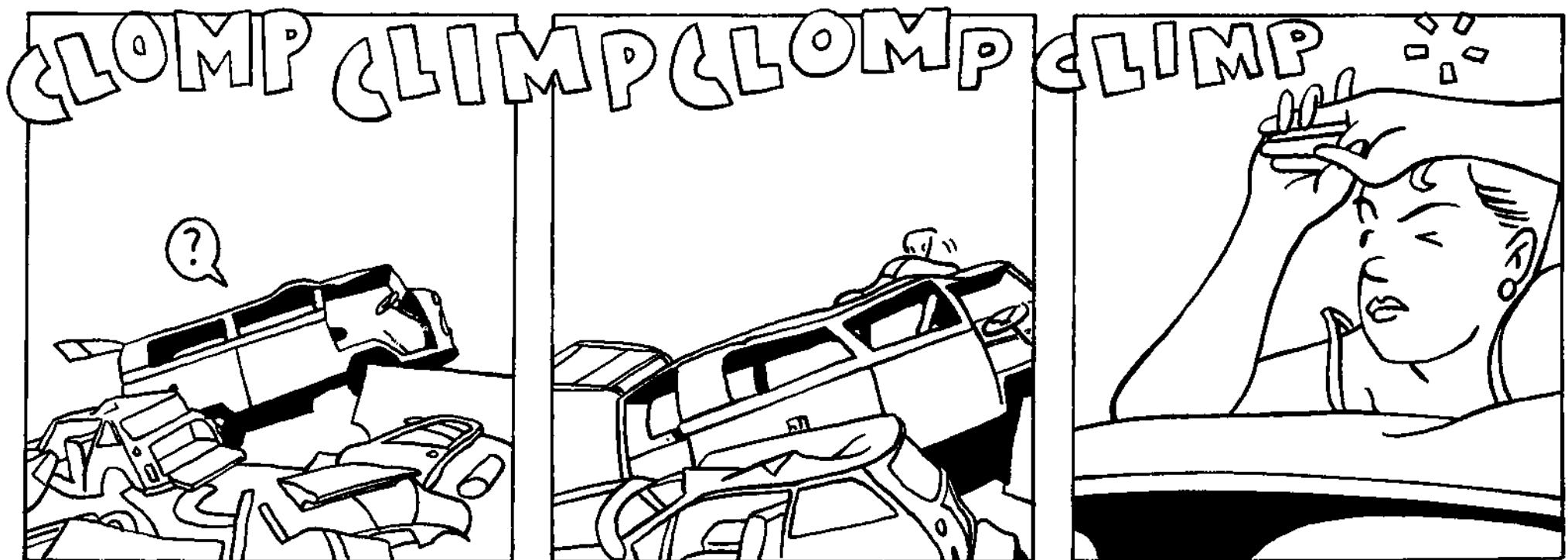
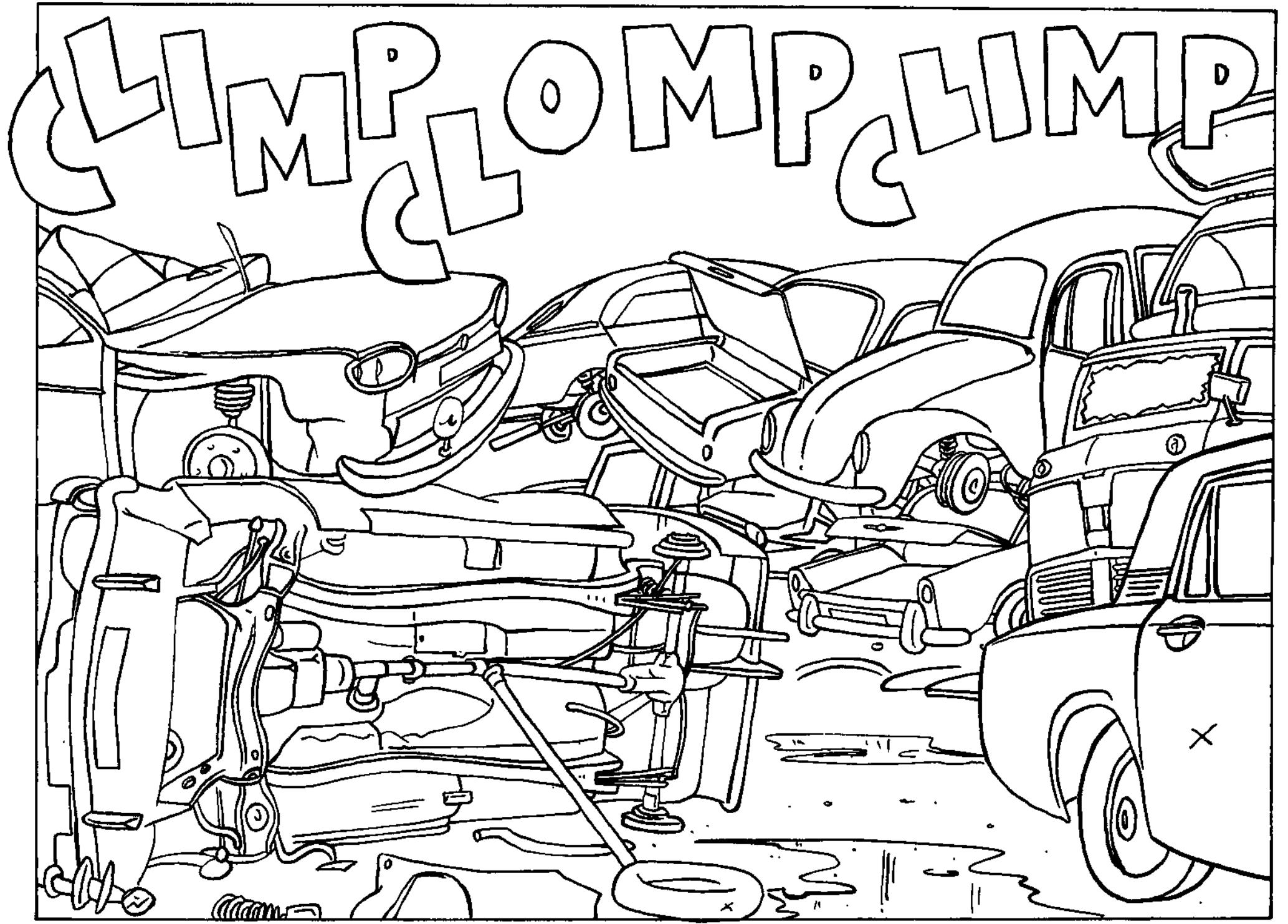
PIERRE CHRISTIN

Shadows and Welcome To Alflolol

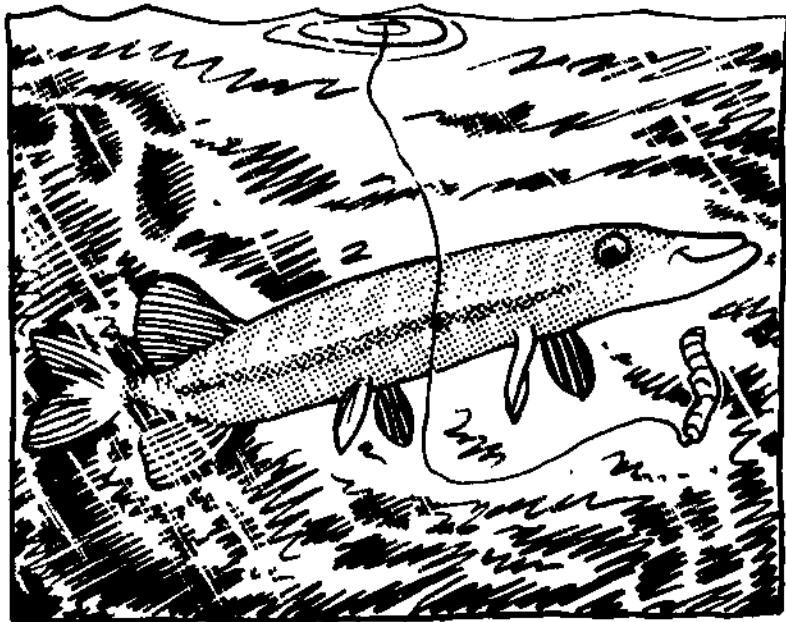
He often plays the loser's role, leaving it to his feisty clearheaded companion, Laureline, one of the freshest female characters in comics, to take the initiative. The two characters' warmth and humanity may be a reflection of the close 'family' behind the series. Mezieres and Christin have been friends since childhood, Mezieres' sister Evelyne Tran-Le does the colouring and his American wife Louise Mitchell prepares the translations. The English is admittedly stilted in places, but this was due to some changes made by **Heavy Metal** magazine when serialising **Ambassador**. They don't detract from your enjoyment of Valerian's special blend of science fiction, humour and realism. It's taken almost ten years for these albums to appear in English and hopefully all twelve will be available before too long.

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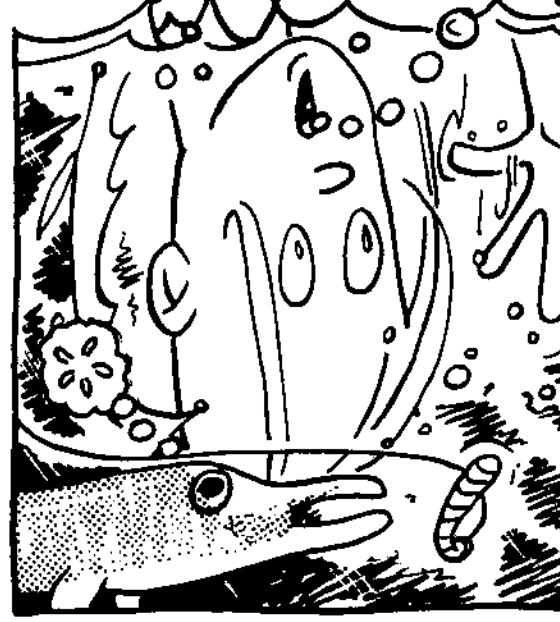




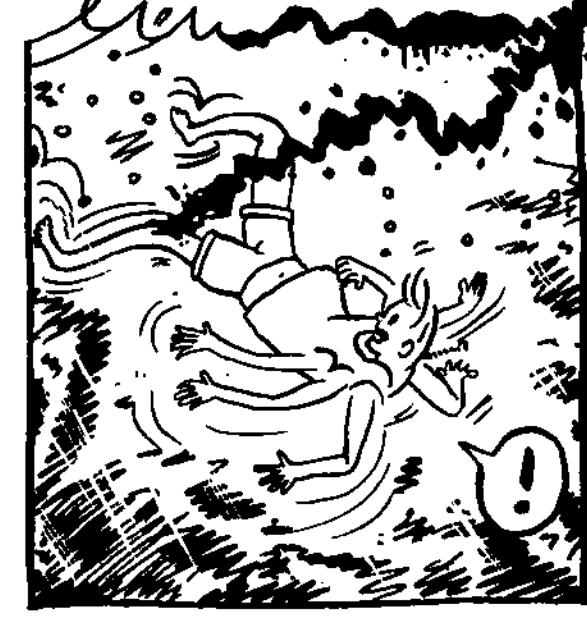
I WAS BY THE RIVER TRYING TO CATCH
A PIKE FOR OUR SUPPER.



WHEN I SLIPPED AND FELL
INTO THE WATER.



CUTTING MY LEG ON THE WAY
DOWN.



YOU NEEDN'T HAVE BOthered.
I WON'T EAT FISH, AND
ANYWAY DUANE'S GONE TO
FIND SOME EGGS.



WHEN I CLAMBERED OUT OF THE RIVER
I WAS SO SICK..SHOCK I GUESS..I
MUST HAVE LOST A PINT OF BLOOD! I
LOOKED UP AND FOUND THE CULPRIT.



DUANE HAD BETTER
GET A MOVE ON, I'M
HUNGRY AND IT LOOKS
LIKE IT MIGHT RAIN.

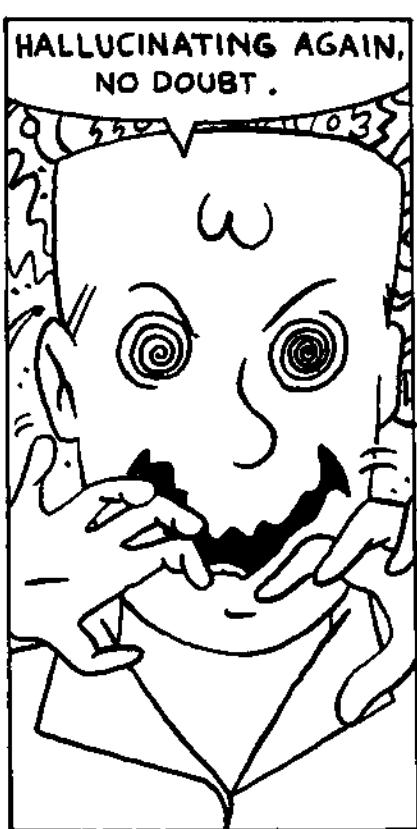
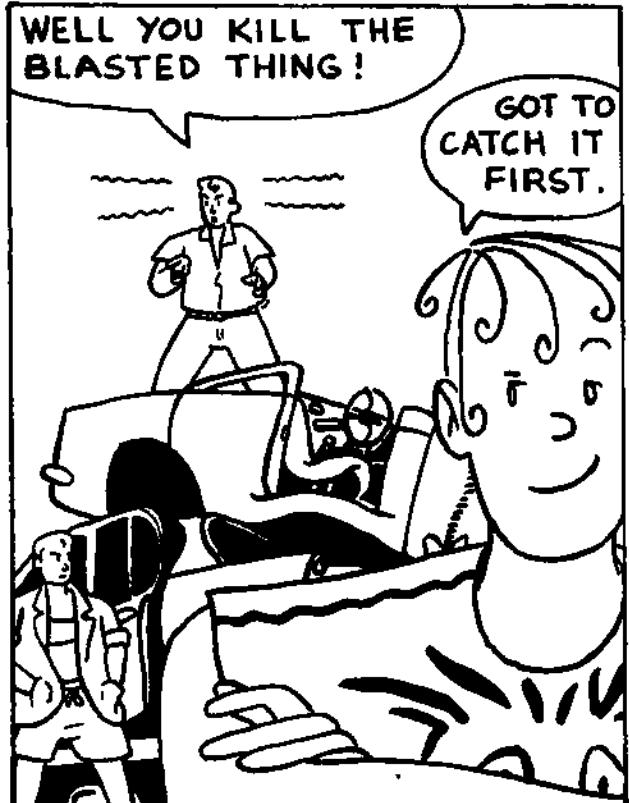


AND LOOKING FURTHER UP THE BANK
I'M SURE I SAW JANIS.

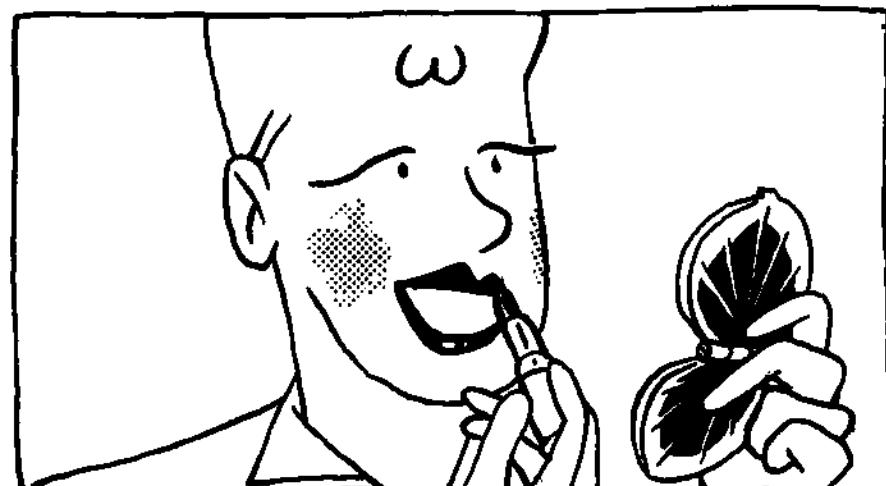


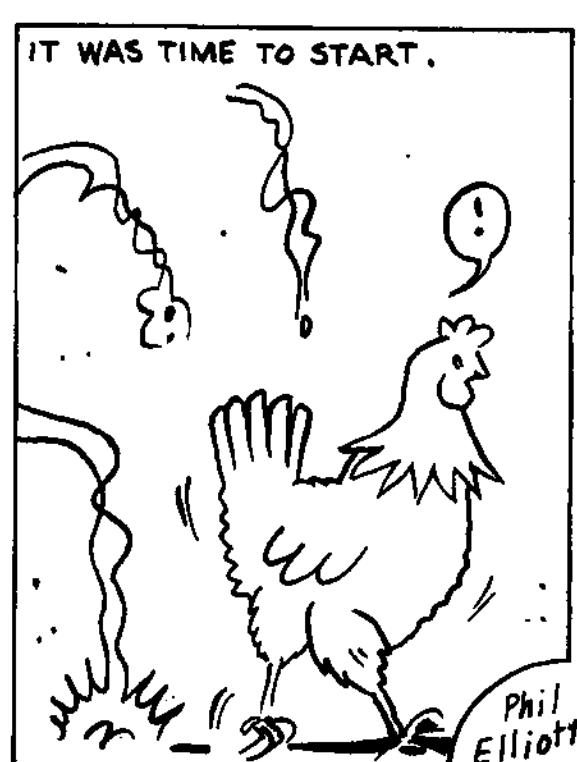
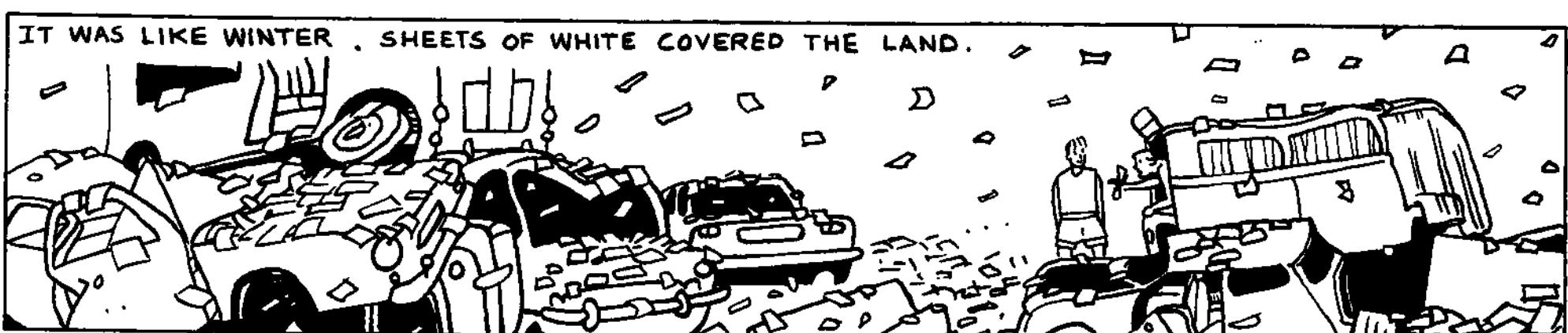
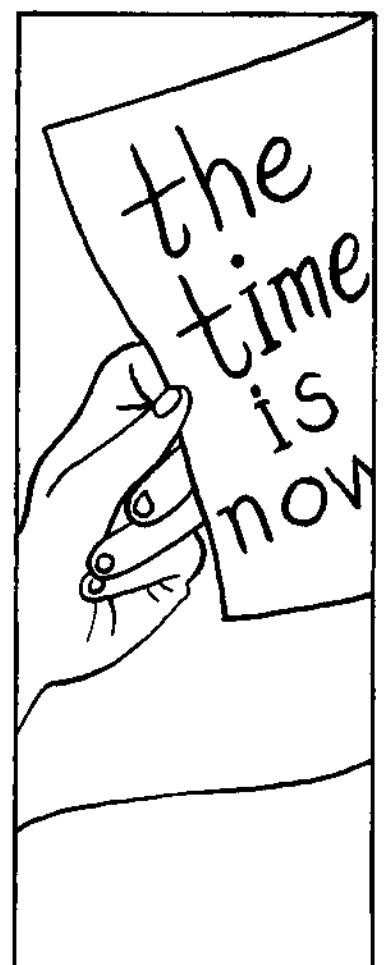
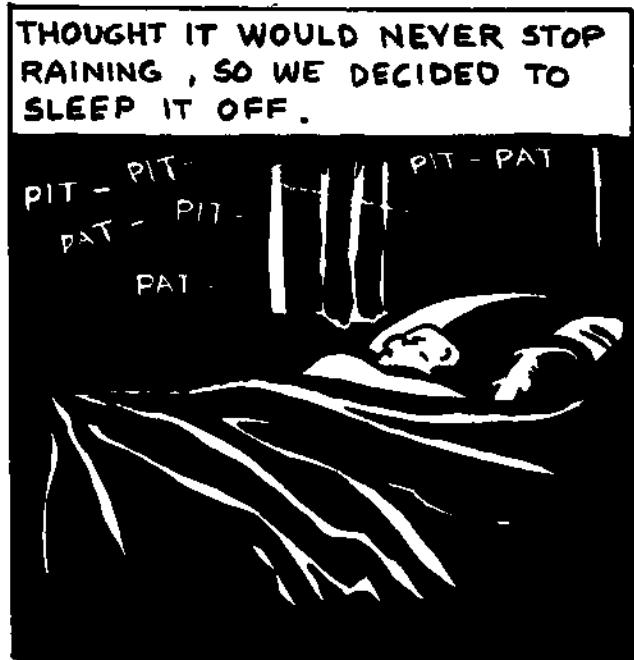
JANIS? JANIS WENT
MISSING MONTHS AGO.





THAT DOESN'T MEAN A LOT.. THERE'S DOZENS OF HER BITS AND PIECES SCATTERED ABOUT. REMEMBER THE OTHER DAY, WHEN I FOUND HER MAKE UP KIT.





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IS DIFFERENT
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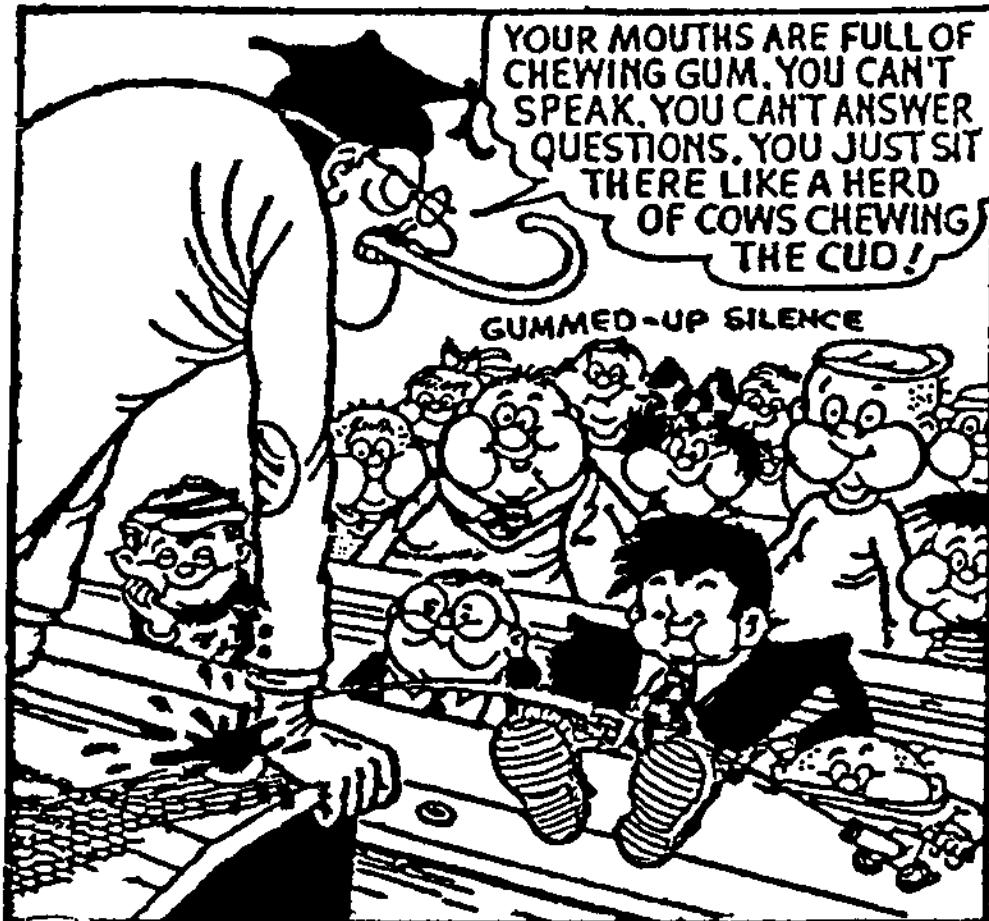


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LONDON'S BIGGEST SELLING ARTS & ENTERTAINMENT GUIDE

BASH STREET BAXENDALE

Interview by Paul Gravett



▲ 'THE BASH STREET KIDS' FROM BEANO No. 796, OCTOBER 19, 1957

It was thirty years ago this year, on February 13th 1954 to be precise, that 'The Bash Street Kids' burst out of the pages of the top children's weekly, **The Beano**. Since then their creator Leo Baxendale has dreamed up many other popular characters in over 5,000 pages of comics drawn for D C Thomson's, **The Beano**'s publishers in Dundee, Scotland and later for IPC in London. Generation after generation of children have grown up with his hilarious strips and dozens of cartoonists have imitated his styles. After 22 years in comics, he left the two publishing giants behind in 1975 to work on three **Willy the Kid** books and a retrospective of his career entitled **A Very Funny Business**.

More recently he has become embroiled in the lengthy procedures of his court case against D C Thomsions, in which he is suing them for the copyrights to his creations. He took time off from his paperwork for a plate of bangers and mash and then we talked in the front room of his bungalow outside Stroud. Born in 1930 in a Lancashire village, Leo is solidly built and soft spoken. His son Martin, the eldest of five children, is also a cartoonist and a keen gardner like his father. In fact Leo had just finished helping Martin move his entire garden! □

P: When you created your **Beano** characters, did you imagine them still running today?

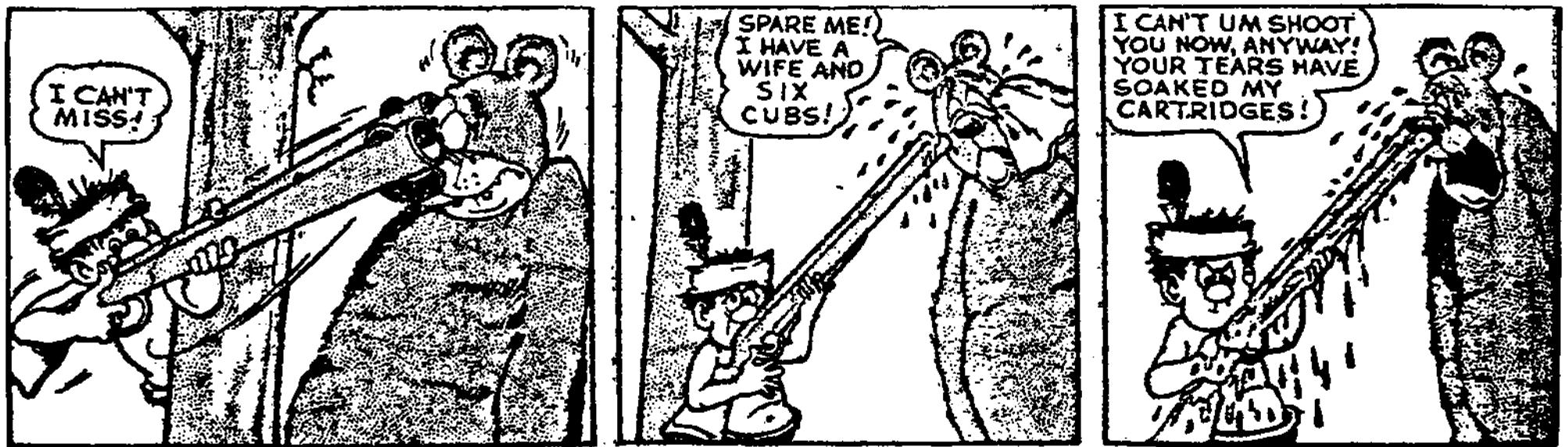
L: Yes, I meant them to stand for decades - this was my life's creation. I didn't envisage drawing them myself till old age. I used to say that I'd retire from drawing at about 55 - I was 22 then. As a kid in the 1930s I liked sharp-edged comics like 'Weary Willie and Tired Tim', the spies 'Serge Pants and Prince Oddsocks'. They all had sly faces; I didn't like Roy Wilson's twee smiling faces. I preferred something a bit more daft, like George Wakefield's comics or Dudley Watkin's early 'Lord Snooty's' and 'Desperate Dan's' - very funny and quite grotesque. I didn't sentimentalise my characters at all.

P: But it was seeing Davey Law's 'Dennis the Menace'

that made you decide to approach **The Beano** with your work?

L: Yes. Up to that very day I'd been planning to send samples to book publishers. When I saw 'Dennis' in **The Beano**, I thought, 'This is so contemporary looking. If they'll print this, they might want my stuff!' If it hadn't been for 'Dennis', I wouldn't have approached **The Beano**, because the rest of it was stuck in the 1930s. Davey Law was a brilliant stylish illustrator, but he did faithfully follow his scripts. Dennis was a Scottish production - he was allowed to be bad, but he always had to be punished at the end. That never crossed my mind. When I drew 'The Bash Street Kids', they weren't punished most of the time and everyone else got marmalised!! □





▲ 'LITTLE PLUM' FROM BEANO No. 823, APRIL 26, 1958

► P: 'The Bash Street Kids' was originally titled 'When The Bell Rings'.

L: That's right, but I always thought of them as 'Bash Street'. So did the Thomsons journalists and the fan letters, so after a few years, we changed the title. Although I called them 'The Bash Street Kids', I never had them bashing each other in the face. They're violent in that they're totally uninhibited, but unlike in real life, 'Bash Street' is a world of innocence. But if they were talking to Teacher, I'm congenitally incapable of drawing two characters just talking to each other. So Plum would be leaning his elbow on Chievy's capacious stomach. Similarly, if Teacher was telling the kids something in class, they wouldn't just sit listening, they'd be cutting Teacher's tie off or pouring treacle or ants inside the front of his trousers. Even with Minnie the Minx, who was truly violent. I wouldn't have her just thumping a boy in the face. It's too crude. I'd have Minnie with her scything punch that went round three boys' jaws in turn and she'd be standing on somebody's hoof with one foot, kicking somebody else up the bum with her other foot, and she'd still be left free to bite somebody with her teeth! And she probably had her pet frog up her jumper too, blasting Minnie's victims with a peashooter! There was no limit to what you could do!

P: I know you admire Giles' detailed cartoons.

L: I collected all his books. Actually I think he stopped drawing them himself in 1958! I know his work very well and if you have a seeing eye, you can see the bones under somebody's drawing style, the draughtsmanship, their habits, thousands of things. Giles did an enormous amount of drawing from life in East Anglia and London, so there's a lot of observation underneath it. Suddenly in 1958 all his cartoons began to be drawn by these two ghost artists. I wondered what had happened, I knew he had trouble with his eyesight, so I wrote to the **Express** to find out. I got a very indignant letter back, saying it was nonsense, Giles

still draws for us. But I can't believe it suddenly deteriorated in 1958 and he lost all his ability and knowledge of drawing from life. I'd love to find out!

P: You've never drawn from life. Do you regret that?

L: No, it doesn't matter, because I'd hardly do backgrounds at all, if I could get away with it. Only a minimal bit of desk and door for a classroom. I bore right in on the characters' faces, which is what I'm good at.

P: So how did Giles' influence you?

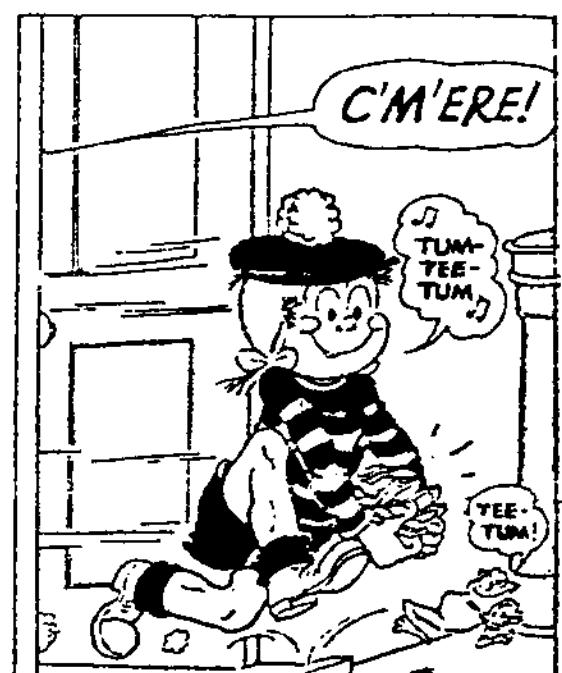
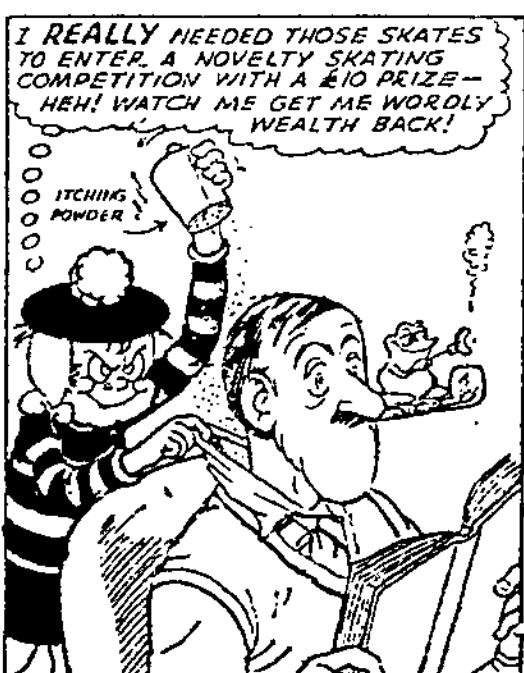
L: The main thing about Giles, those early Warner Brothers cartoons like Daffy Duck, and Tony Hancock and The Goons, they were all so uninhibited. I was uninhibited myself and because they were then very recently successful, I knew my personal approach was likely to succeed too. If nothing had appeared like that, I could have been unsure whether anybody would want my stuff. So they pulled the restraints away from me. It was more a sense of encouragement from them than actually basing myself on them.

P: Part of your approach was to make more use of speech balloons. Before you they had always been very terse and stilted.

L: Yes and often they simply told readers in a rather babyish way what the character was doing, which they could see already! I can't claim credit for originality. I was influenced by Richmal Crompton's 'Just William' books - she had him talking in a daft colloquial way - and more so Tony Hancock on the Archie Andrews radio show. I loved his ratty dialogue. I just bunged it all in.

P: I've always loved the way you put words like 'GONE' or 'PROUD' and the signs and puns in your strips.

L: I put words all over the place in the very early 'Bash Streets'. I remember Ken Walmsley, the **Beano** Chief Sub-Editor making a snide remark about them. He said, "Look, you've got Minnie's dad eating rice pudding and you've written rice pudding on the plate! It's a bit of an insult



▲ 'MINNIE THE MINX' FROM BEANO No. 814, FEBRUARY 22, 1958

to the intelligence of **The Beano** readers." But I said, "No, I'm carrying on doing this because I think it's funny." You didn't need the words because you could tell by their facial expression how they were feeling, but it was even funnier if you put an arrow pointing at somebody's bum saying 'Throbbing Pain'! (Laughter) Posy Simmonds in **The Guardian** does it too and she's a very elegant cartoonist. I wasn't the first to do it, but I did it in such an avalanche it became very noticeable. The words were as important to me as the drawing.

P: You also exaggerated the sound effects.

L: Yes. Rather than this stylised Billy Bunter 'Yow' or 'Ouch', I tried to reproduce an actual shriek of agony, 'AAAARRRRGGHHHHH!' and all the other sounds. I synthesised things very rapidly - you're not John Milton pondering for months, you've got to be fast, that week, that day, so you make quick decisions.

P: Were you conscious of creating for children?

L: Only when I first thought of which strips to create. But doing weekly strips, if I burst out laughing, I knew 'That's it'. They were supposed to be 1950's kids, but I didn't know any. I had two younger brothers but I was up in Dundee and far too busy to notice what kids were doing. It all came out of my head. Childrens' comics give me enormous freedom, there's no inhibition. Of course you can't do hard porn! But apart from that I can do what I want. If I changed to a teenage or adult market, I'd have to slant my work. The people who want my stuff are the kids. They buy it themselves or nag a parent to buy it for them.

P: Did Thomsions ever try to curb you? Because your stuff certainly upset their traditions.

L: George Moonie, **The Beano** editor, was fearful and wrote me some timorous letters at first, but I ignored them. The DC Thomson worriedness soon disappeared when fan letters started pouring in and the circulation went up. If you created successful characters, you had the freedom. And anyway, I was a very arrogant young man and wouldn't have tolerated any little suggestions! R D Low, then the Managing Editor, didn't like my work. He was about 30 or 40 years older than me and he loved Korky the Cat. I was in his office one day and he told me, "*This is how a cartoon character should be*" and he walked about his office, imitating Korky's strutting walk, with his chest puffed out like a robin! He was only seized for a moment then he went back into his normal professional self! Despite what he felt, he was a hard headed realist and my stuff sold his comics.

P: Do you have a favourite character?



▲ 'GEORGE'S GERMS' FROM WHAM! NO. 39, MARCH 13, 1965

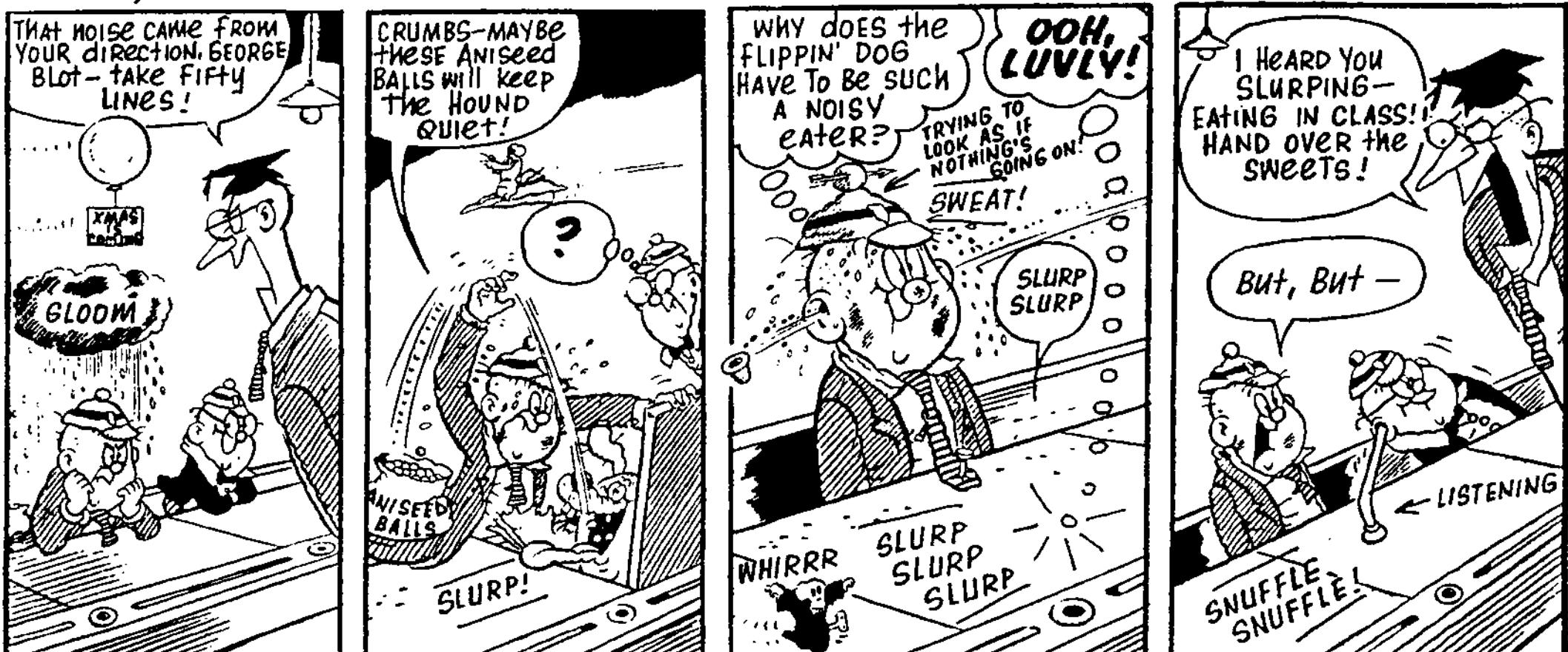
L: I can name one and name another. Little Plum because he wasn't stereotyped, he had all kinds of complexities and inhibitions. I liked drawing Plug, he was lovely. I made him a big goof, he was so damned ugly and yet he's always sure of himself in his own mind. No matter how gormless he looks, he's always blissfully content.

P: How much original artwork from your comics do you have?

L: Nothing at all from Thomsions or IPC. When they buy artwork from you, they still claim total ownership. You get nothing from reprints or sales abroad. But I was too busy back then doing next weeks work to think about the previous originals. As a young professional, that incessant pressure doesn't half hone you up. But there's no finite limit where people say you're doing too much. It goes on piling on and when you go beyond a certain point it becomes destructive.

P: You left Thomsions in 1964 and joined Odhams to create a new comic, WHAM! What made WHAM! different?

L: Just before I'd left I drew a 'Bash Street' strip with Plug's face on a Loch Ness monster! I really enjoyed that and wanted to do more monsters, so I did 'Grimly Feendish' and others, full of all this creepiness. Ken Reid did it too when he created 'Frankie Stein', that grotesqueness. And 'George's Germs' and 'The Barmy Army' went even beyond **The Beano** in sheer imbecility! There was some lovely stuff and it had posh printing like the **Eagle**. But it wasn't as good as I wanted it to be. I didn't get the people I wanted or the time. Odhams didn't have a long-term commitment to comics. It would have been different if ▷



▲ 'THE SWOTS AND THE BLOTS' FROM SMASH! 1969

they'd offered to set me up with a studio of young artists to produce something to last 30 years.

P: You went on from Odhams to Fleetway, later part of IPC.

L: Yes and during the next ten years I created strips like 'The Swots and The Blots', 'Sweeny Toddler', 'Clever Dick' and then in '75 I dropped them all to concentrate on an 8-page pull-out comic for **Monster Fun** called 'The Badtime Bedtime Book', my last work for IPC.

P: Then you left comics to do the **Willy the Kid** books, one a year like an annual. For the first time you owned the characters, kept the artwork and had the time and space to do your best work.

L: That was the great thing about the **Willy** books. If I got an idea that made me heave inside at the thought of it, I could run with it and build it up to as many pages as I wanted. In the comics I would have run out of space. And with 'Spotty Dick' I could do even more lunatic surreal things!

P: After your book, **A Very Funny Business** in 1978, you seemed to disappear! What have you been doing since?

L: I carried on **Willy the Kid** and his baby brother Basil in the Dutch weekly **EPPO** till 1980. New strips drawn in black and white and coloured by a Brussels studio. And for the last twelve months I've worked on a 3½ foot by 2½ foot Baby Basil Wall Comic. It'll be the first time my work's been printed same size, so no detail will be lost. In future there aren't going to be great tidal waves of new comics, but each piece will be a vintage job. Over the years I've filled notebooks with scripts. One called 'Willy the Kid Meets God - or Heavens Above!' is probably the single funniest script I've ever written. I'll probably never draw it, but I can imagine getting somebody else to draw a book scripted by me. I've also been writing an enormous new book, **The Beano File**, which goes into depth about the creative process of cartooning and has more autobiographical detail than **A Very Funny Business**. It'll be out next year sometime. And over the last four years I've been working on my court case against D C Thomsions. I'm asking the High Court to declare that the copyright to all my **Beano** characters- Bash Street, Minnie, Little Plum and the others - belong to me and should be returned to me. It's never been done before in Britain. The only example I know of is the case of Siegel and Shuster, the creators of Superman, in America. If I win, I'll secure my characters for the future and get paid for the years they've been used since I left.

P: You could do an awful lot with your characters.

L: Oh yes, successful British comic characters have been underexploited. The **Beano** characters have never appeared on TV or film and I know producers who'd love to do them.

▼ FROM THE BABY BASIL WALL COMIC



P: You seem to be full of ideas, while IPC blame the decline of their comics' sales on the recession, video games and computers and on there being fewer kids born. What do you think of today's comics?

L: Obviously they're a lot blander than when I was drawing them. People poured themselves into it then, there was no pussy-footing, no toning down, none of this bland pasteurised stuff. Also I think the page rates for comics have fallen behind since the '50s relative to inflation. Consequently a different kind of drawing has crept in, more like pocket cartooning, quicker, zippier to do.

P: How do you feel about artists who draw in your styles?

L: There's quite a difference between the natural process of young artists modelling themselves on somebody more mature whom they admire, then developing their own style, and ghosting - being told by publishers to slavishly follow somebody else's style. That inhibits the artist because he's stuck in jelly and it's not good for the characters.

P: How do you think things will change in Britain?

L: I'm not sure what's going to happen, but it may not come through ordinary comics in newsagents being transmogrified, something else may happen. For myself I'm doing something new, the case against Thomsions. It's creative effort going on, but it doesn't necessarily have to happen in the same old way. For example, Steve Bell wrote to me in 1977 when he was still a teacher in Birmingham. He sent me a load of his drawings and a sentimental story about a humanised train. He said he was thinking of launching into the unknown world of the freelance cartoonist and asked what I thought. I wrote back that I thought he was a splendid artist but he should try something a bit spikier. Then I didn't hear from him for a while, and suddenly he wrote to tell me he'd taken the plunge. And then he was drawing 'Maggie's Farm' in **City Limits** and 'If' . . . in **The Guardian**, a magnificent thing! So you see you never know where things lead. He hasn't ended up revolutionising **The Beano** or IPC, it's happened in **The Guardian**. You can still see his **Beano** influence, he still draws those belly-buttons on his penguins like I did on the bears in 'Little Plum'! ■

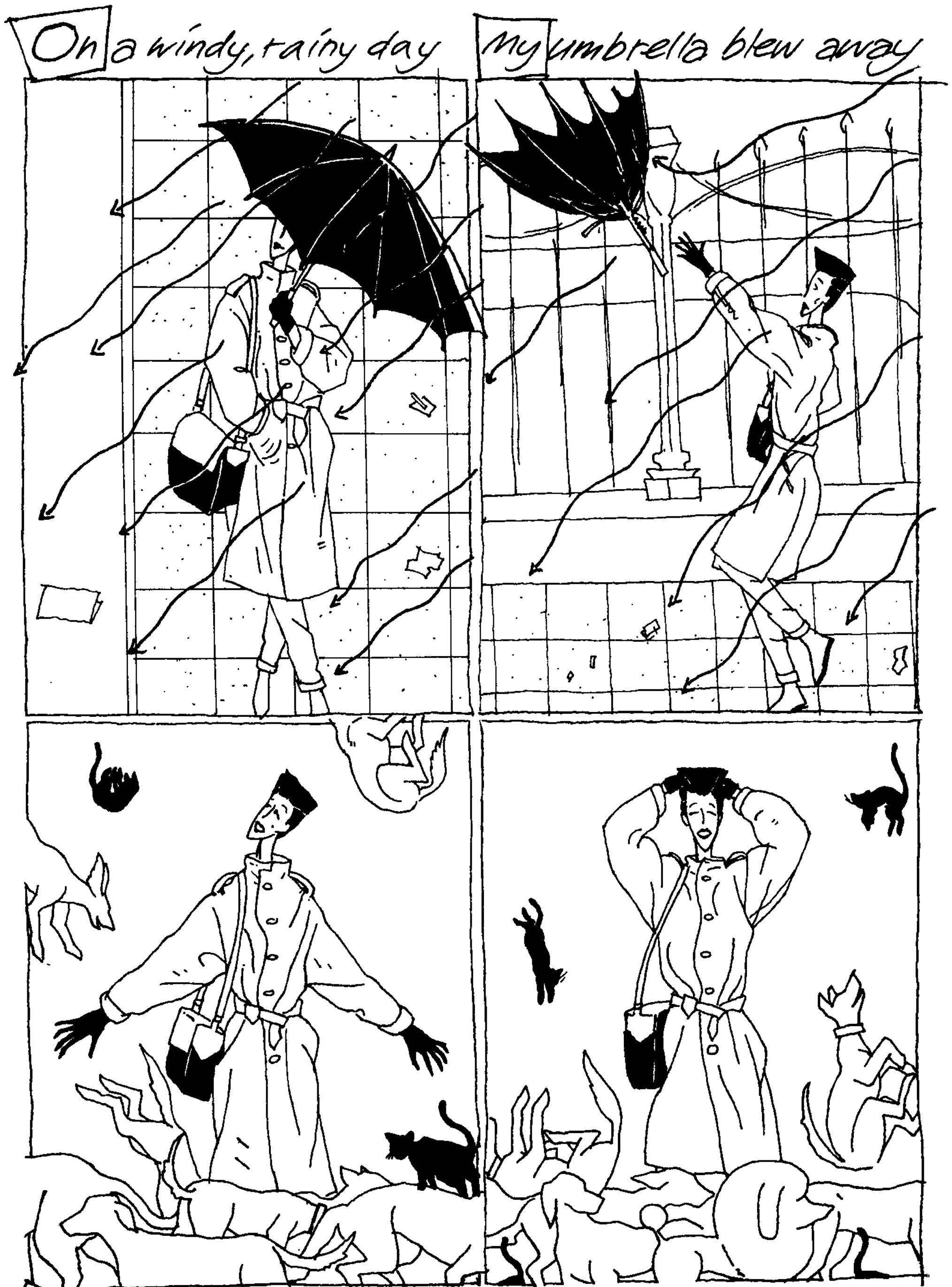
Leo Baxendale talks about his work on **WHAM!** and **SMASH!** in **British Comic World 3**, £1.25 + 21p post from Alan and David Coates, 12 Inglehurst Gardens, Ilford IG1 4PG. And his colleague Ken Reid is interviewed in **Golden Fun 14**, £2.50 + 27p post from Alan and Laurel Clark, 24 Arundel Road, Tunbridge Wells, Kent TN1 1TB.

SOUNDS



"IN YOR

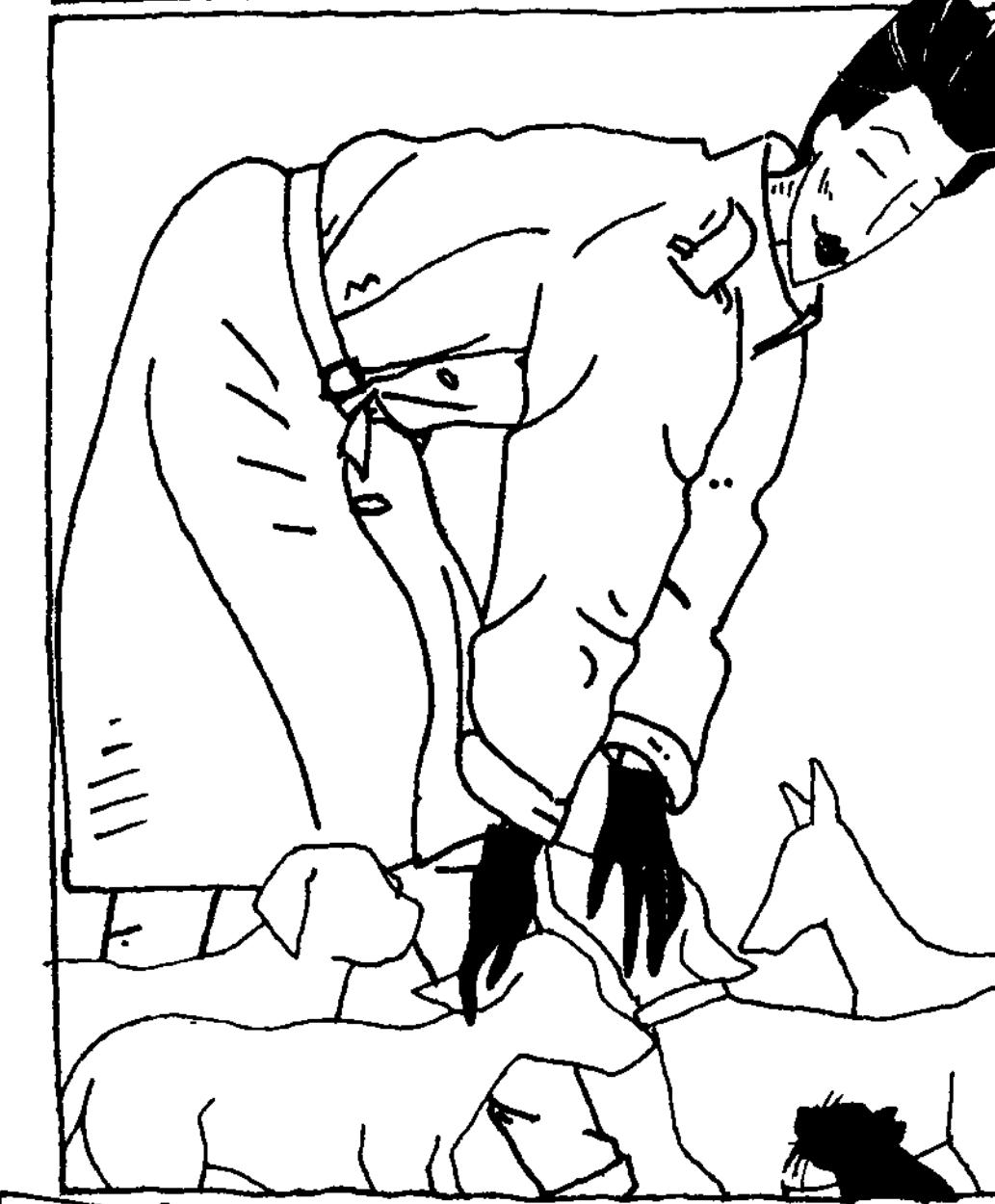
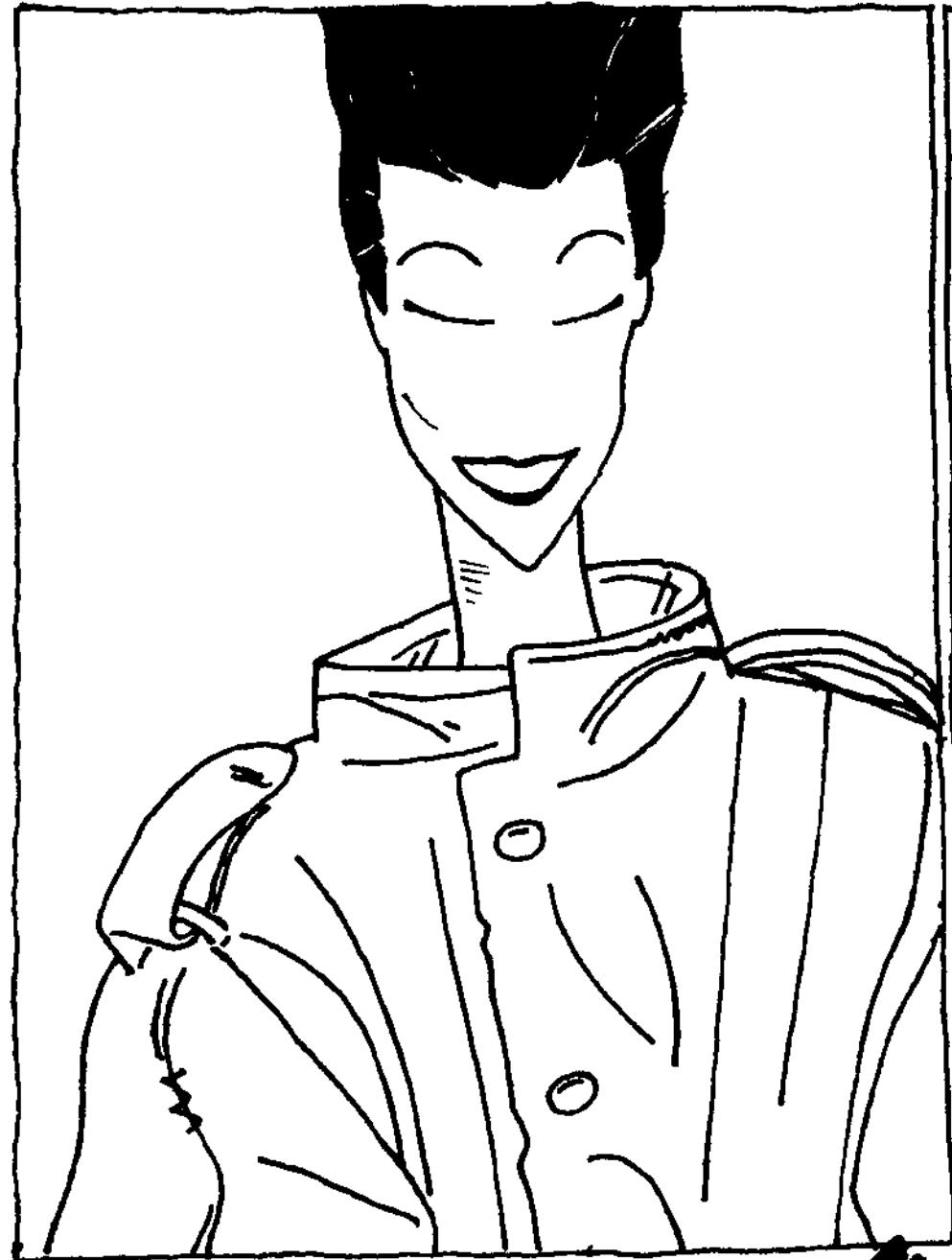
NEWSAGENTS EVERY WEDNESDAY = 45P."



I was knee deep in cats
and dogs

Their furry faces made
me smile

And I thought I'd
take some home



But when the sun came out...

▼ FROM H BLOCK TO SPRINGBOK,
WHEN WILL ALL THE BEATING STOP? IT'S...

...all the rage



THEIR DEBUT ALBUM AND CASSETTE V2324/TCV2324 VIP



BRAND NEW B.D.

○ AMERICA

LOVE AND ROCKETS is the work of two brothers, Bert and Jaime Hernandez. With older brother Mario they published their first issue themselves in 1981. Bert explains, "I sent copies to Gary Groth, figuring if we can take the wrath of *The Comics Journal*, nothing could stop us. Turns out Gary liked it enough to offer to publish it himself, and the rest is history." A quarterly magazine began in 1982, which went bi-monthly with No. 5. Bert (27) and Jaime (25) have obviously spent their childhood well, reading hundreds of good comics-60's **Archie** comics among others-and developing a sound comics vocabulary. Jaime jokes, "I think my stuff is like *Betty and Veronica* met *Jack Kirby* and had a baby, that turned out to be me." They both have an essential understanding of the comic strip language and are not concerned merely with surface effects. Their work is highly literate but they make their strips easy to read, clear and simple, doing this instinctively, unconsciously, so that you're often not aware of reading a comic.

Of the two, Bert draws more stylized, cartoony figures in the 'Bigfoot' vein. He admits, "I grew up watching Japanese cartoons on TV and decided at an early age that Dr. Osamu Tezuka (**Astroboy**) was my kind of cartoonist. To me his work is a cross between *Jack Kirby* and *The Fleisher Brothers*." Bert is capable of lyrical imaginative strips, far removed from the usual 'fantasy' traditions. Jaime's drawing is more realistic, but wonderfully simple, making effective use of black and economy of line. He is clever at creating convincing 'other worlds', blending elements of sci-fi and



▲ MAGGIE'S BACK! FROM JAIME HERNANDEZ' 'MECHANICS'

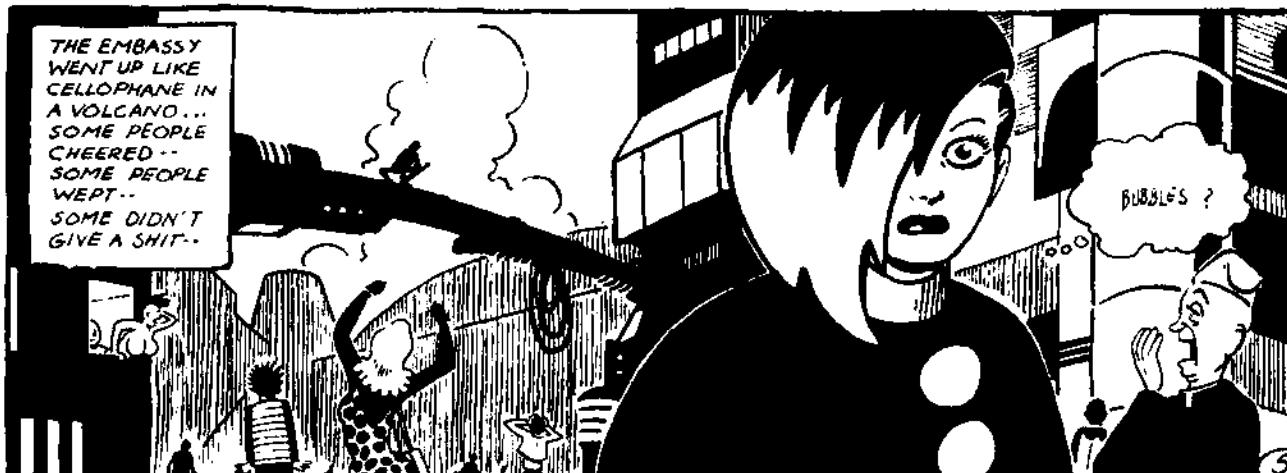
superhero with more down-to-earth situations. Both artists invest their strips with life. Dialogue is rich and vivacious, approximating human speech with all its defects. They create strong exciting characters with permitted exaggeration, though I wouldn't call it caricature. When they're not sending up superhero genres, they produce material like Bert's 'Heartbreak Soup' set in a small Mexican town and 'Locas Tambien' and 'Mechanics' by Jamie, in which they seem to be writing from experience, first hand knowledge. Jaime says, "My ideas come from everything on this earth, from an old lady on the street to mosquito bites on my legs." They're fascinated with characters they create, and involve you too, evoking your empathy. The characters and events seem to have range and existence outside the strips and

come to life in your mind. They're concerned with humanity, how people really behave.

I believe in the end what makes **LOVE AND ROCKETS** good is that both artists have something important to say as well as the talent to say it in an entertaining form. Forget all the rigorous analysis this comic seems to attract, including my own, and find out for yourself. £1.40 from good specialist shops (ED PINSENT.) □

○ BELGIUM

ICE CRIM'S came out of the cooler last March. This monthly concentrates on the police detective story or 'polar' and its title is a play on the French pronunciation of crime (ie 'ice creams'). The first issue sports a Tardi cover and he's interviewed inside. The best of the nine BDs are a touching tale of a criminal who ends up looking after his intended victim by Benoit Lacroix and a tongue-in-cheek mystery about a Scottish loch by Humblet. This genre is rich, but let's hope the magazine breaks away from Chandler-esque cliches. Each issue has 84 A4 pages, printed in black and yellow. UK readers can sample a copy for £1.20 post included, sending your cheque made payable to Josiene Mulier, their British agent at 2 Woolhams, Caterham, Surrey CR3 6DP. □



▲ BERT'S JAPANESE INFLUENCE IN 'RADIO ZERO'

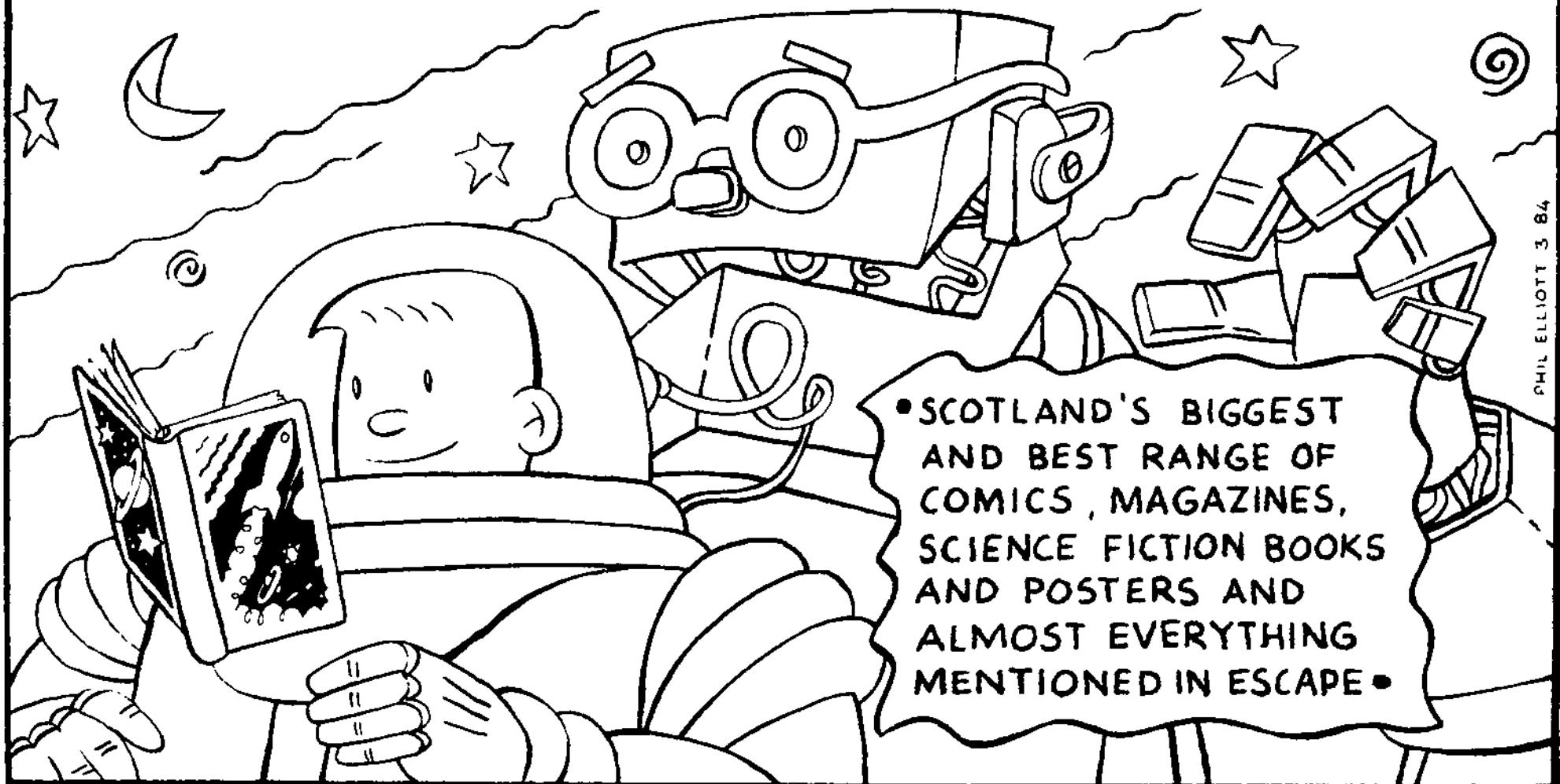
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BRAND NEW B.D.

FRANCE

Selling Sex

In the volatile world of Bandes Dessinees (or 'designed strips'), what is it that sells 'BD' magazines to the French? Sales of the top six adult monthlies make it quite clear:

TITLE

1. **L'ECHO DES SAVANES** (sex and sensationalism)
2. **FLUIDE GLACIAL** (Gallic humour and more sex)
3. **METAL HURLANT** (SF fantasy and pop culture)
4. **PILOTE** (popular series, humour & adventure)
5. **CIRCUS** (mostly serials, many historical)
6. **A SUIVRE** (novelistic intellectual serials)

COPIES/MONTH

200,000
90,000
75,000
68,000
55,000
53,000

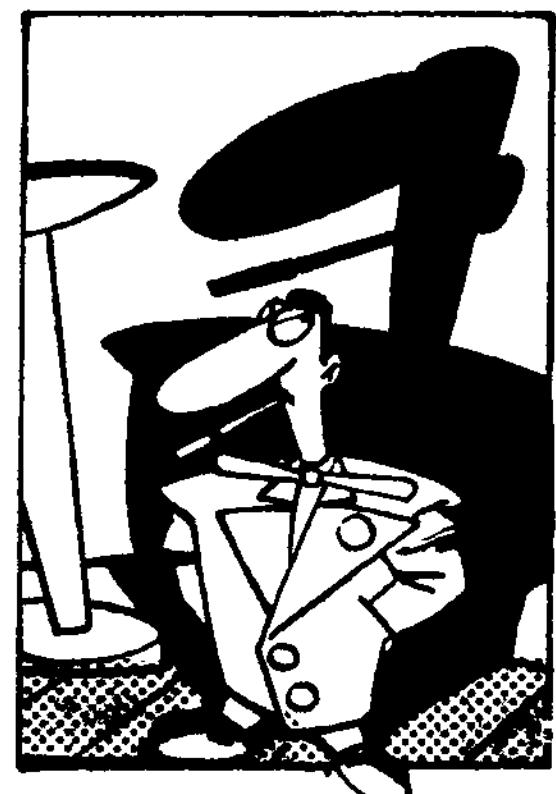
L'ECHO DES SAVANES sells more than double its nearest rival. The publishers attribute this success not only to **L'ECHO**'s racy spirit and titillating photo covers, but also to its truly 'magazine' approach, mixing 40% of strips, including the notorious 'Ranxerox', with 60% of photos and features. This has allowed **L'ECHO** to break free of the ghetto of the other more specialised BD monthlies and reach a larger public. This approach has been taken to further extremes by the new monthly backed by **ACTUEL** called **ZOULOU** which has just hit the rues. This harks back to those three staples, sex, drugs and rock'n'roll, plus an acid punk/fanzine flavour. As well as a 100-page magazine, **ZOULOU** contains a

24-page pulp paper scandal sheet 'ZOO International' and inside that an insert comic. **ZOULOU** is bizarre and provocative, though the best work is in the strips, particularly

those translated from Spain (Marti's Taxidriver) and Italy (Carpinteri). But after so much visual stimulus, it leaves you longing for at least some more lasting, less adolescent content. Try one yourself for £2.35 from Hachettes or Moroni.

Former **ZOULOU** editor Marc Voline has now joined **L'ECHO** to help with its re-launch on August 24th as a weekly tabloid. Every issue has 64 colour pages, half strips and half features, with an initial print run of 350,000. Keeping its successful formula **L'ECHO** stands to consolidate its position as the No.1 BD periodical - in terms of popularity, that is! Send 18 francs for a copy to 99 rue d'Amsterdam, 75008 Paris. □

O HOLLAND



TITANIC has been writer/artist Martin Lodewijk's brainchild for three years. The turning point came at the 1983 3-Day Festival at Breda, where he grouped together several other contributors from the children's weekly **EPPO** and announced his 'strip magazine for adults'. Sadly Martin was taken ill this January, but No. 1 has appeared now edited by Peter de Smet. Much of the magazine is made up of strips published elsewhere - Alex Toth's 'Torpedo 1936' and Floch and Rivieres's Clear Line mystery for example - though there is some good work by Dutch cartoonists - Hanco Kotk's exaggerated film noir hero 'N.V.▲ Murder' and de Smet's popular 'General' - and production is excellent, with 84 pages, 54 in colour for 5.95fl + Post from Comic Design BV, Postbus 14711, 1001 LE Amsterdam. (DAVID KROESE) □

ESCAPE's had lots of enquiries from readers who want to sample some of the international strip magazines listed in these pages, but they don't know how to go about ordering them by post. The safest method is to use international money orders, as personal cheques are usually unacceptable. You can buy orders from post offices and most banks, but their disadvantage is that they are very expensive, particularly for small amounts. Barclays Bank offers the best value - a minimum of £2.00 per order - and you don't have to bank with them, at time of going to press that is!

But an alternative is to send currency, then all you pay is the conversion charge from pounds sterling. This method is much less secure, as you have no proof of

Buying from Abroad

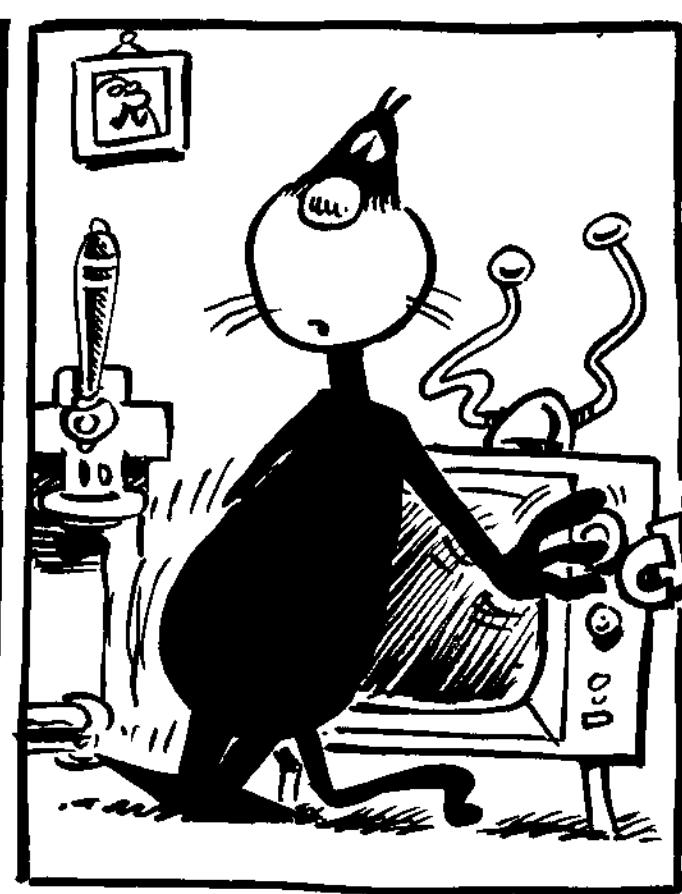
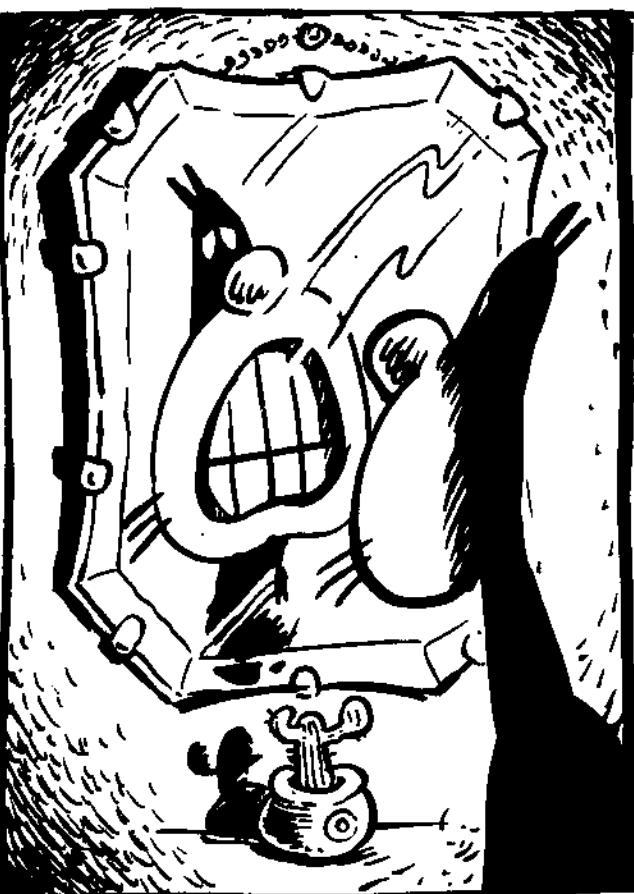
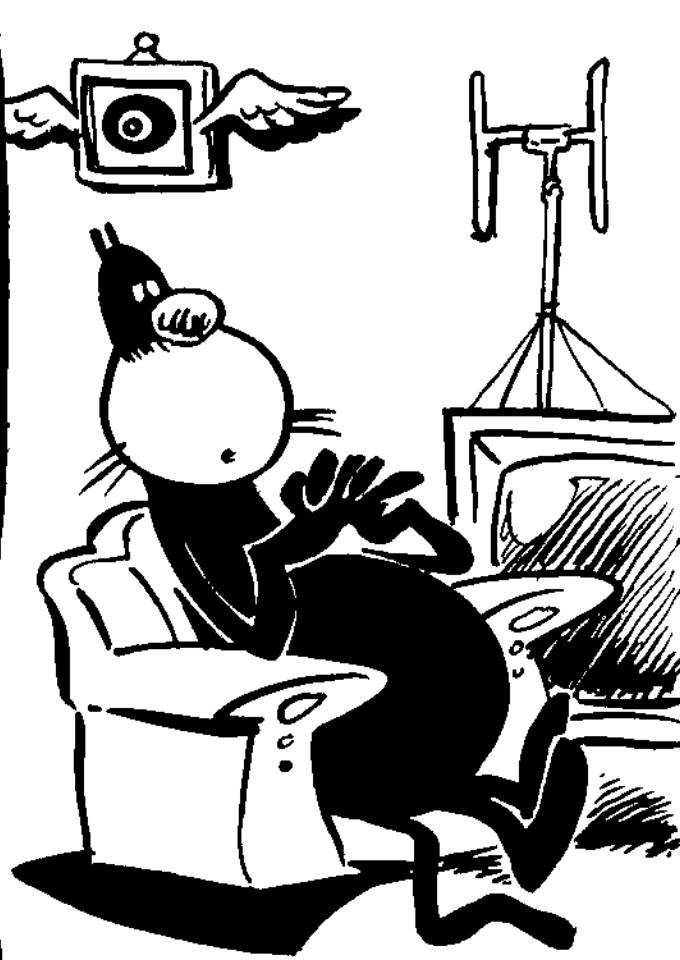
payment, but here's some advice to safeguard against losses in the mail. Don't send any coins, as they're far too obvious and can tear open the envelope. Send only notes and make sure they can't be seen through the envelope. To avoid any detection, wrap notes in carbon paper. Providing you include a sensible amount for postage and print your name and address clearly, you should have no problems. If you do, let us know and we'll try to help. Of course you can always play safe and choose from the limited range of non-British strip magazines on sale here. Specialist comics shops can supply you with American imports

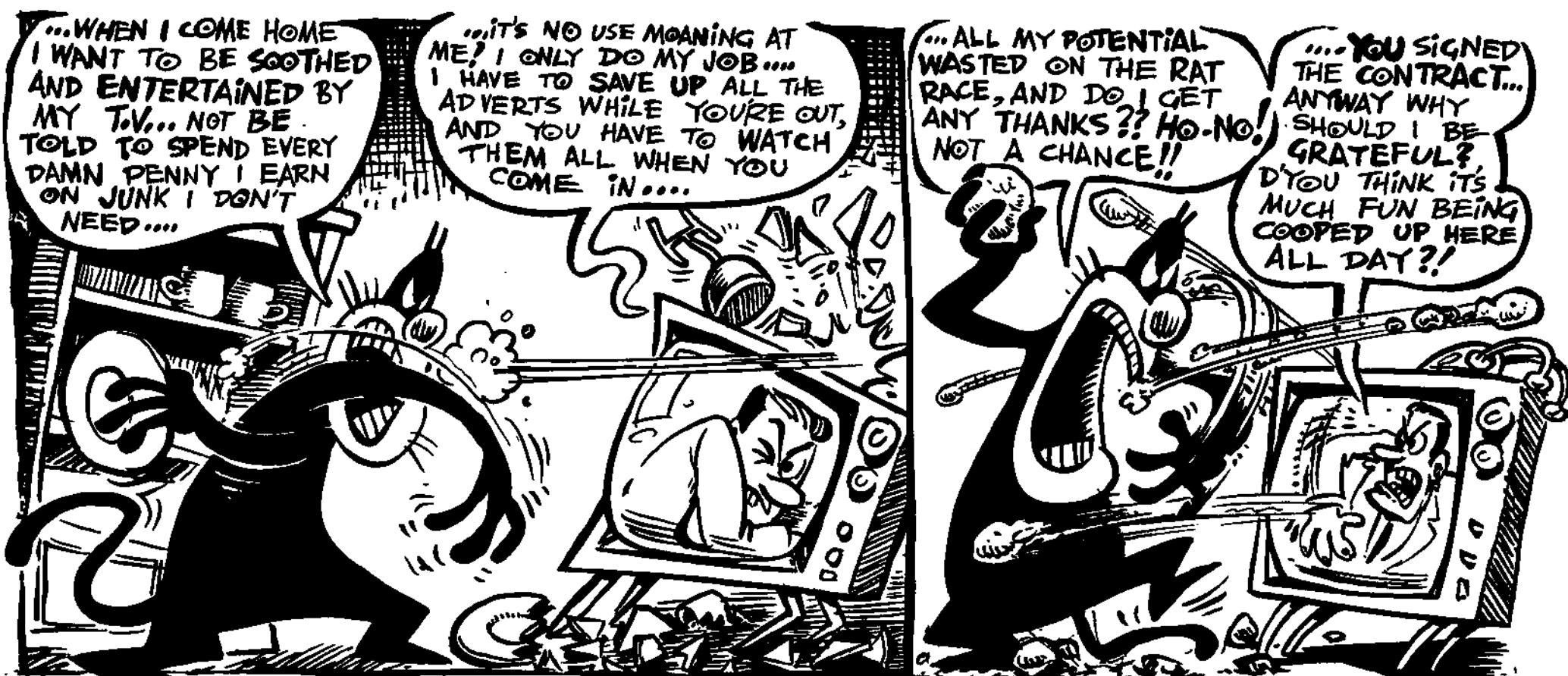
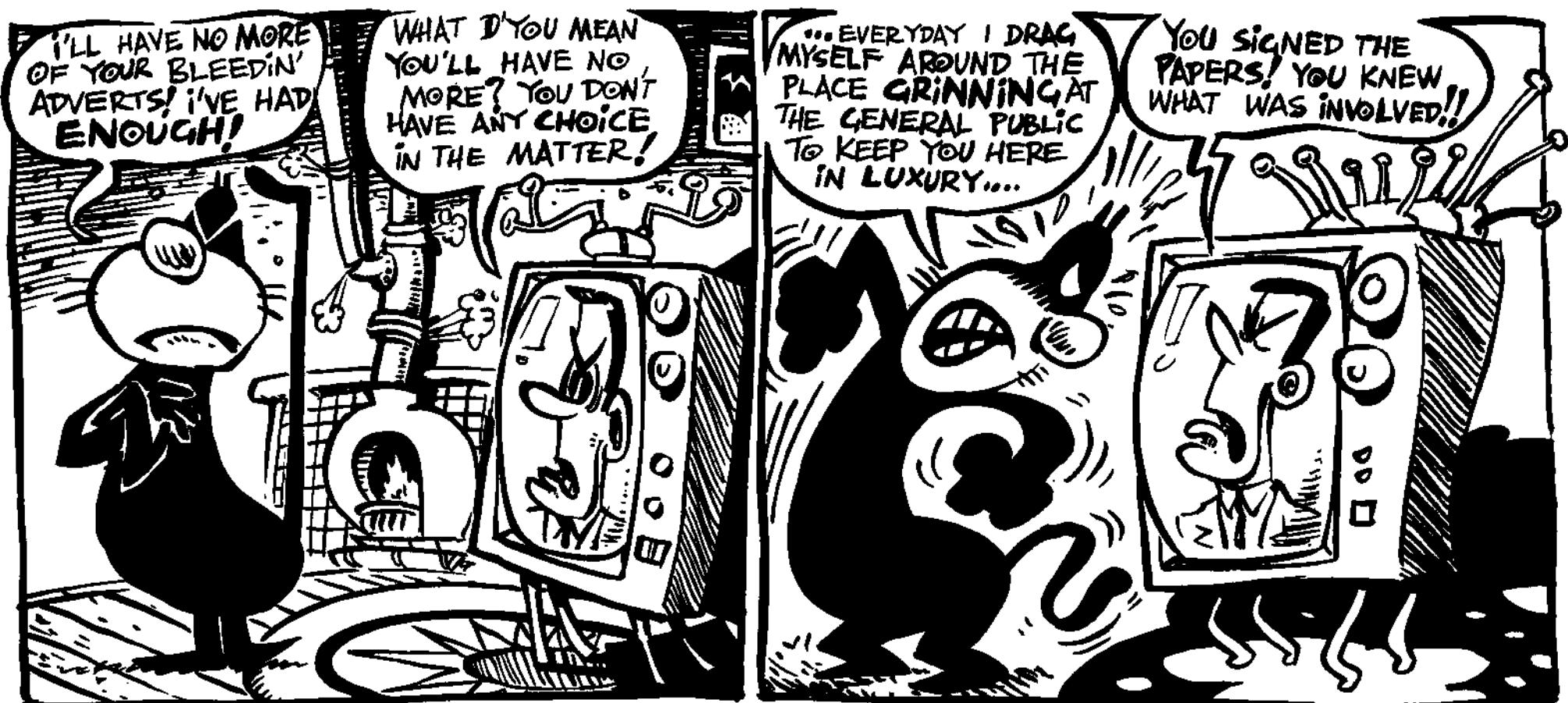
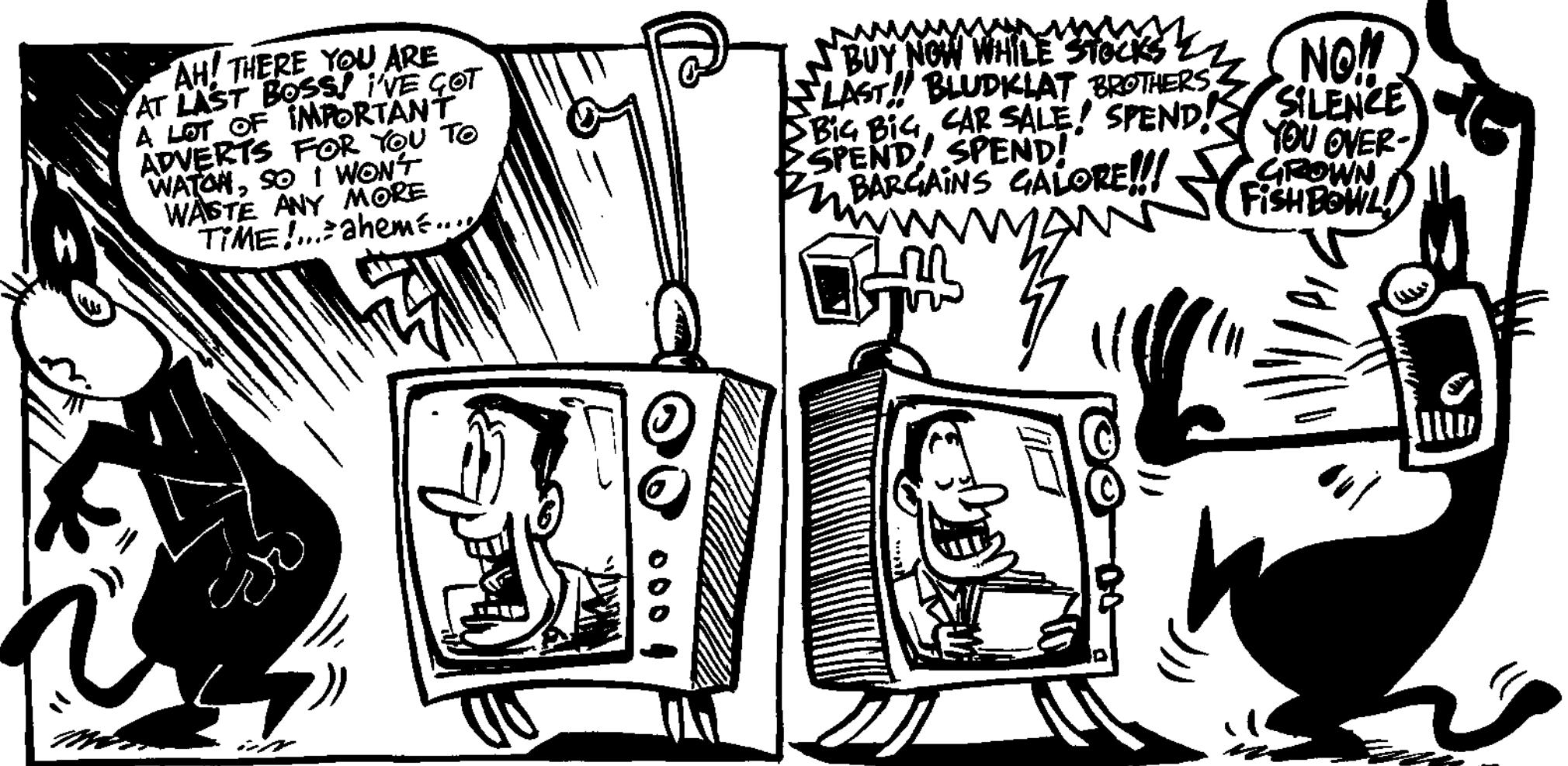
and what's not on display, they can often order for you. Hachette's Bookshop, 4 Regent Place, London W1 have the best variety of French BD magazines and can arrange subscriptions. Moroni & Son, 68 Old Compton Street, London W1 carry several French titles and many Italian fumetti, the best being **FRIGIDAIRE**, **TOTEM** and **CORTO MALTESE**. Other newsagents with international sections often stock some of these. And The Japanese Publications Centre, 5 Warwick Street W1 has shelves of manga to explore. Why not add some spice to your story-strip diet and taste some of these magazines from around the world? □

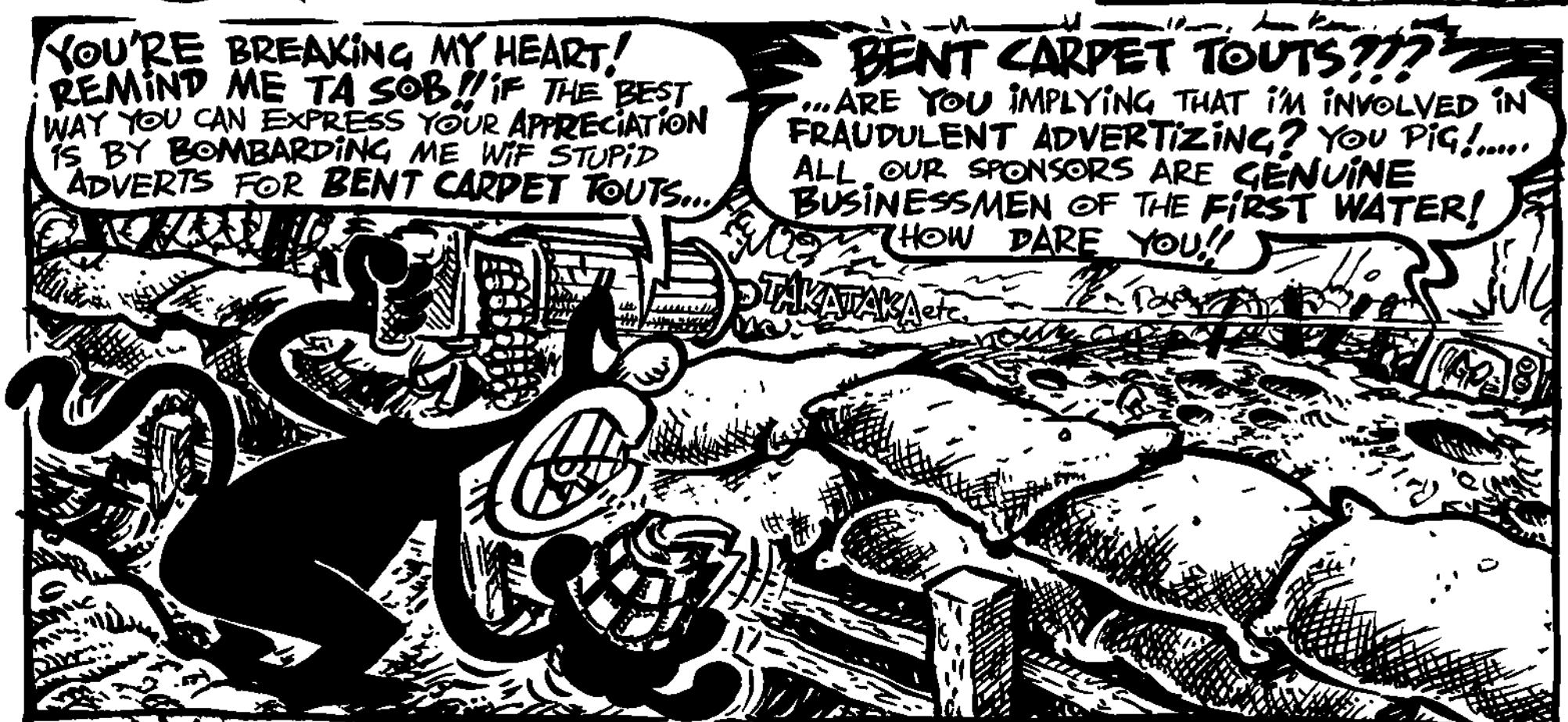
CALCULUS CAT

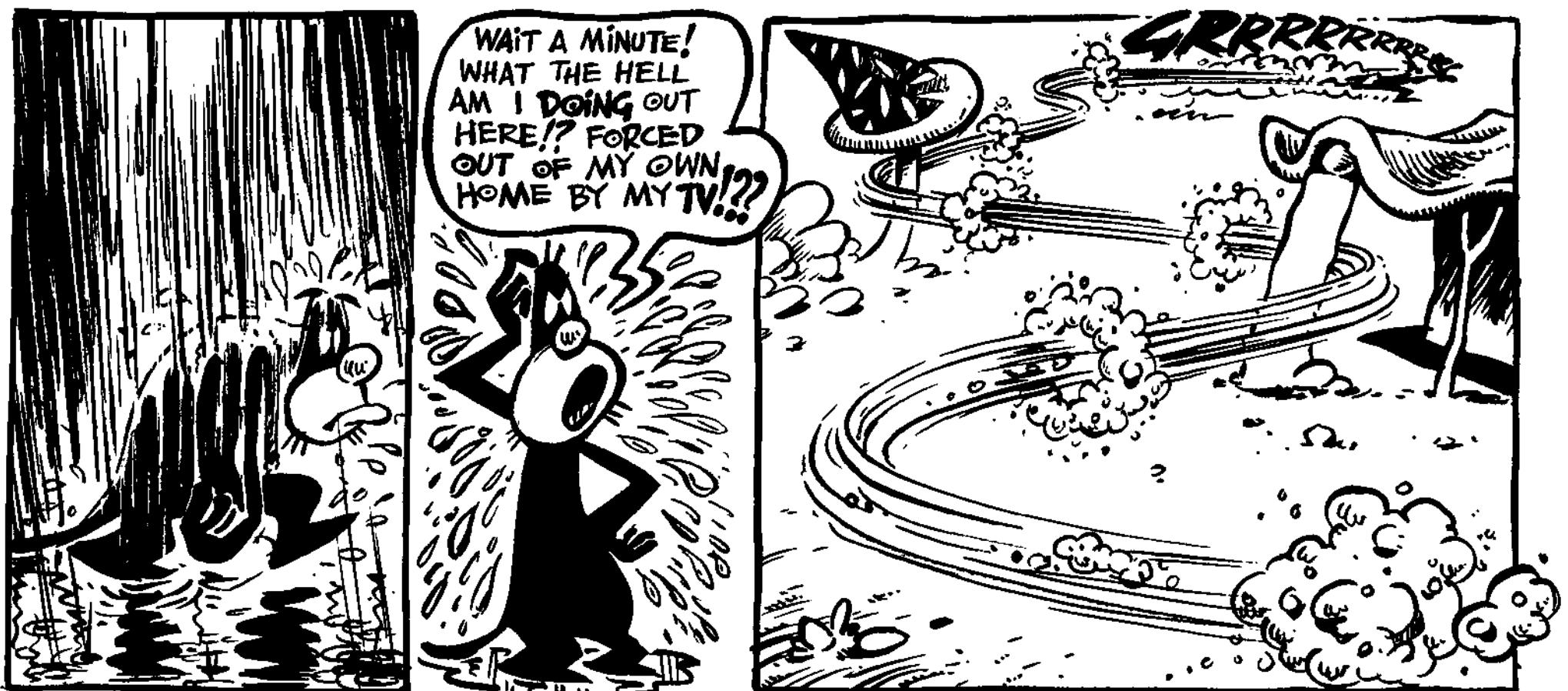
THAT'S HIM... →
by HUNT EMERSON = (That's me!)











OBLAST 4 has a strong political edge, especially in the 'Harlequin' story by Lightning, in which his Checkered Nemo is caught in a Thatcherite Slumberland. But this is balanced by the nutty japes of Davey Francis, Savage Pencil's splatter-comic (an 8-page **Corpsemeat** 1½ insert) and Scally Wag's picture poem about the slave trade. Other strips, features, letters and Savage's lurid purple cover complete this exciting zine. -- 40 A4 pages + insert, 45p + post from c/o Just Books, 7 Winetavern Street, Belfast BT1 1JQ.

O FIF 2 offers another wild mix of sharp shorts, the majority by Philip Page. He plumbs new depths of sick humour with 'Larry the Leper' and his portraits - this issue 'The Snob' and 'The Futurist' - are punchy full-page caricatures. Among the other practitioners are Neil Canham, Russell Christian and New Jersey's Johnny Crawford and promising newcomer Stephen Cavalier with his outrageous 'Kelvin Steckler'. -- 32 A5 pages, 40p + post from editor Martin Young, Top Floor, Grove House, Addington St, Ramsgate, Kent CT11 9JL.

FRENCHLEY WAS MUCH ADMIRE ON VENUS FOR HIS CRUNKY SMOOTH BODY, HIS LONG SHAPELY WHEELS AND THE STRANGE UN-NATURAL BEAUTY OF HIS FACE. IT TOOK THE VENUSIAN ELEVEN YEARS TO REALISE THAT THE PRAM WAS DETACHABLE.



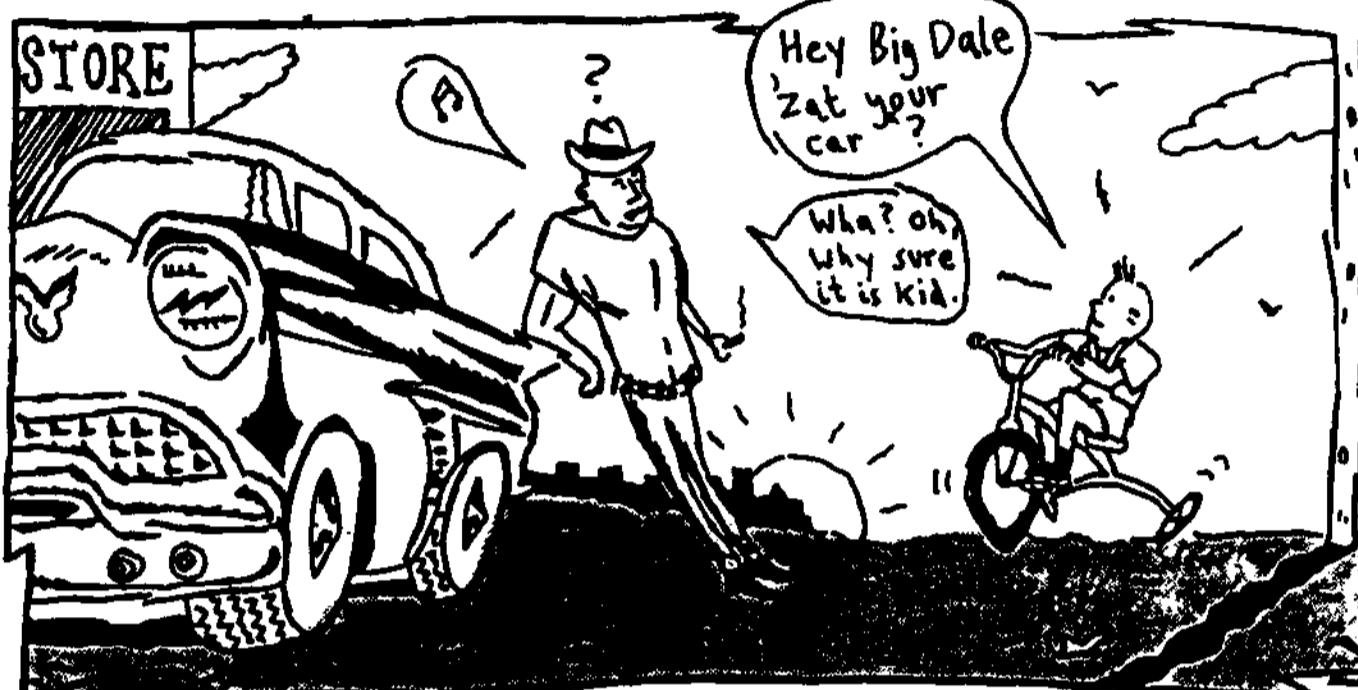
▲ 'KELVIN STECKLER'
BY STEPHEN CAVALIER

► **LOUNGE LIZARD** Duncan Lee has an ear for the quirky things we all say. His mini-comics are animated armchair conversations about TV, take-aways and the night before, drawn with breezy graphics influenced perhaps by Rian Hughes. Two issues out, more to follow. -- A7 size, 15p each + post from 78 Old Lane, Rainford, Merseyside WA11 8JJ.

O PARIS, THE MAN OF PLASTER 2 Steve Way and Glenn Dakin make the most of their setting in 'Gay Paree' by pitting their ineffectual 'hero' against a Fast Food baron, whose restaurant, 'Vites', is really a front for a Fast Crime supply to the Underworld. Chock full of horrendous Franglais puns and concealed jokes, it's a delightful

FAST FICTION FACTS

This is a selection from the best of the small press stripzines. If you produce your own, send a copy to the Editors to be included in this section, space permitting. These and many more can be bought from the Fast Fiction Table at the bi-monthly Comic Marts at Central Hall, Westminster (12 noon October 13th, December 8th and February 9th, admission free) where artists, writers and editors meet from all over the country, or by post from the Fast Fiction Sheet, available for an SAE to Escape Magazine.



▲ JAY BAGNALL'S 'CALICO COUNTY' FROM TRASHCAN 2, 25p + post

accomplished romp, rounded off with some solo cartoons, including Steve's 'Death' and Glenn's 'Temptation'. -- 20 A5 pages, 40p + post from 219 Hills Road, Cambridge.

OTRASHCAN 1 shows how pervasive American junk culture has been. Frank Martin's strips revel in the excesses of '60s Batmania. Jay Bagnall's 'Calico County' and 'Teenage Fun' have the naivete of Bazooka Joe comics and trashy ads for muscle building courses and blackhead removers -- 12 A5 pages, 15p + post from 33 Windsor Road, Huyton, Merseyside L36 4NQ.



OTWENTY PENGUINS is Trevis Phoenix' first strip collection. His stories are witty and playful, dealing with such problems as buying shoes that don't fit and bringing a Venusian girlfriend to dinner. He draws them in

various elegant styles, one of them sending up Duran Duran LP illustrator Patrick Nagel. -- 20 A5 pages, 40p + post from 67 Tressillian Road, Brockley, London SE14 1YA.

OVIGILANTE VULTURE 1 is like a mixture of Fritz the Cat and Taxi Driver. Virgil Vulture, a cab driver in the Big Apple, loses his bird, only to find her Kentucky-fried at the local police precinct. He uncovers a sordid conspiracy between the porker police chief and the 'New York Roast' Gang. Writer Darron Northall tells his story in a tough-guy voice-over full of film references and Paul Brown's art is appropriately sleazy, on this mean 24-page thriller introduced by Alan Moore. -- 28 A4 pages, 65p + post from 15 Daventry Road, Knowle, Bristol BS4 1DG.

OWINDY WILBERFORCE 1 & 2 Windy's latest academic obsession is to investigate the language of fishes. He sets sail with his fishmonger Harry Excess, but they fall foul of hordes of ignorant Black Fish. Intelligence must prevail, however, by the end of this 34-page tale, 'Ocean Lands', which confirms Ed Pinsent's narrative gift and his own enjoyment of words. Well worth investigating for yourself. -- Both have 20 A5 pages, 1 for 50p, 2 for 40p + post from 9 Menlove Gardens West, Liverpool L18 2DL.



The Pookah Makes 3

7 & 12" Versions

TEN 31 & TEN 31-12

Produced by The Pookah/Steve Power,
Remixed at Media Sound, New York by Michael H. Brauer
for M.H.B. Prods.

Manufactured & Distributed by Virgin



They asked me, rather embarrassingly, if I had a retarded nephew. Now do you see how important your telephone manner is to others. hmmm?



▲ COMICS FOR BORN-AGAIN ARTISTS

A spiral-bound book with linework done so fast, you might think Joe McDonnell has mistakenly printed his roughs. The stories capture all the energy of a child who starts out telling a rather mundane story and quietly lets his imagination run away with him to fanciful conclusions of world-wide proportions. McDonnell has a knack for knowing just how cursory a character can be drawn to get across all the essential information and for knowing what action needs to be framed in each successive panel. It all meshes so well that his very funny stories read at blistering speed which belies the skill involved. -- 144 8½" x 7" pages, \$7.00 + post from 3809 Pillsbury Avenue South, Minneapolis, MN 55409 USA.

O RETREADS 2 A collection of strips by Steve Willis, a great storyteller and observer of human nature, who combines these attributes in his favourite character, Morty the Dog. Morty is versatile - he can be a rabblerouser, an intellectual or a low-life. But above all and without fail, Morty is an endearing cynic. -- 28 7" x 8½" pages, \$1.50 plus post from 385½ Irving Street, Pullman, WA 99163 USA.

ORIDING THE BIG HORSE is one of nearly forty comics self-published by David Stanford in the last eleven years. With his cartoons he is giving us a peek at his refreshing outlook on life, as James Thurber did with his. Stanford makes visual analogies and puns from simple things that others of us overlook. The path of a bug is



THE KENNEDY REPORT

Jay Kennedy is the Cartoon Editor on Esquire Magazine and compiled the informative **Underground and Newave Comix Price Guide**, which he is currently updating. In this column, he'll be commenting on the best of the North American small press. If you would like your stripzine reviewed, please send him two copies (one will be forwarded to London) to: 779 Union Street, Brooklyn, NY 11215.



the basis for one page, a dog's love for chewing sticks another. Cumulatively he is an artist who takes delight in all around him. Some would wish he drew better (there is room for improvement), but the drawings serve, charmingly so. -- 12 8½" x 11" pages, \$3.00 + post from 906 Spruce Street, Berkeley, CA 94707

OSKRIT like most of Steve 'The Pizz' Pizzuro's works, packs more panels into one page than most people do in three. With generous white space left between the panels, the pages in this collection never look crowded. Instead, the multitude of panels cutting quickly from one to the next echo the agitated activity of the always disgruntled characters. The lead character, Pizz, is also how Steve signs his work, leading to the question, 'Is this autobiographical?' If so, Pizzuro sees himself as living on

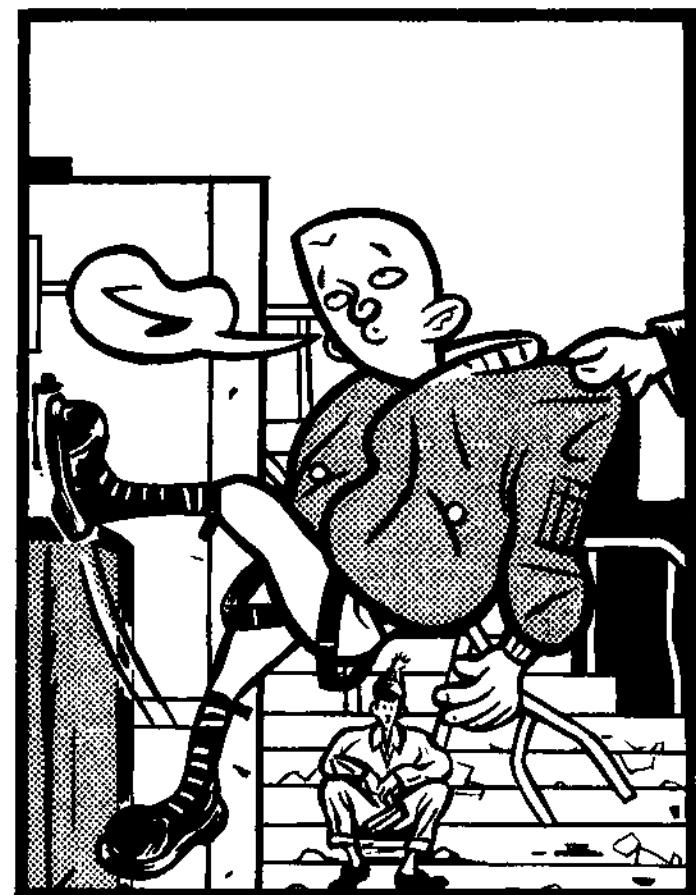
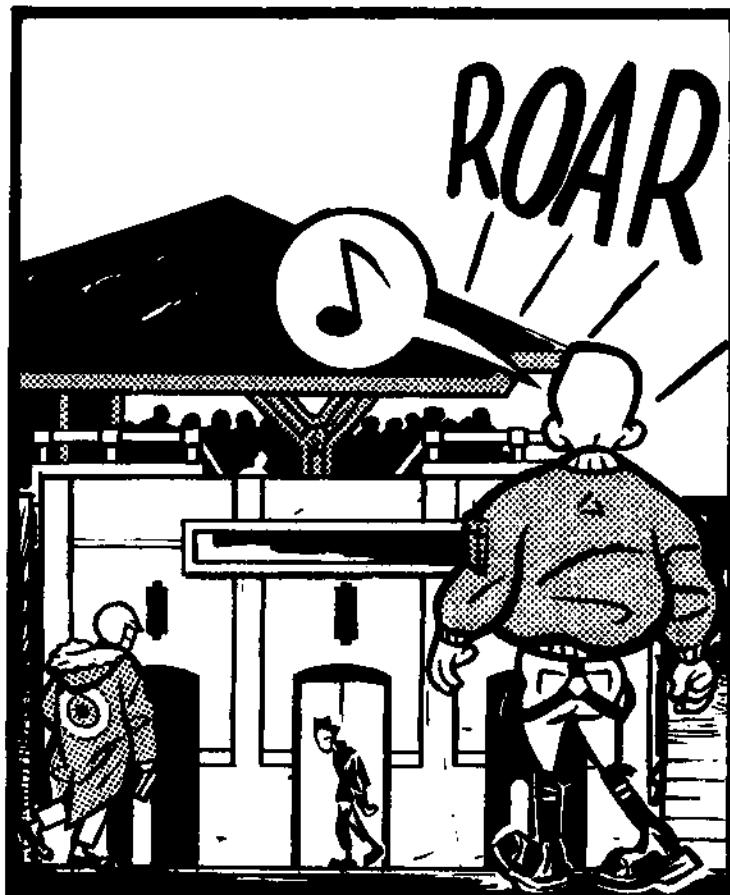
the edge in an unfriendly world. -- 16 8½" x 11" pages, \$2.50 + post from 369 Pixley, Orange, CA 92668 USA.

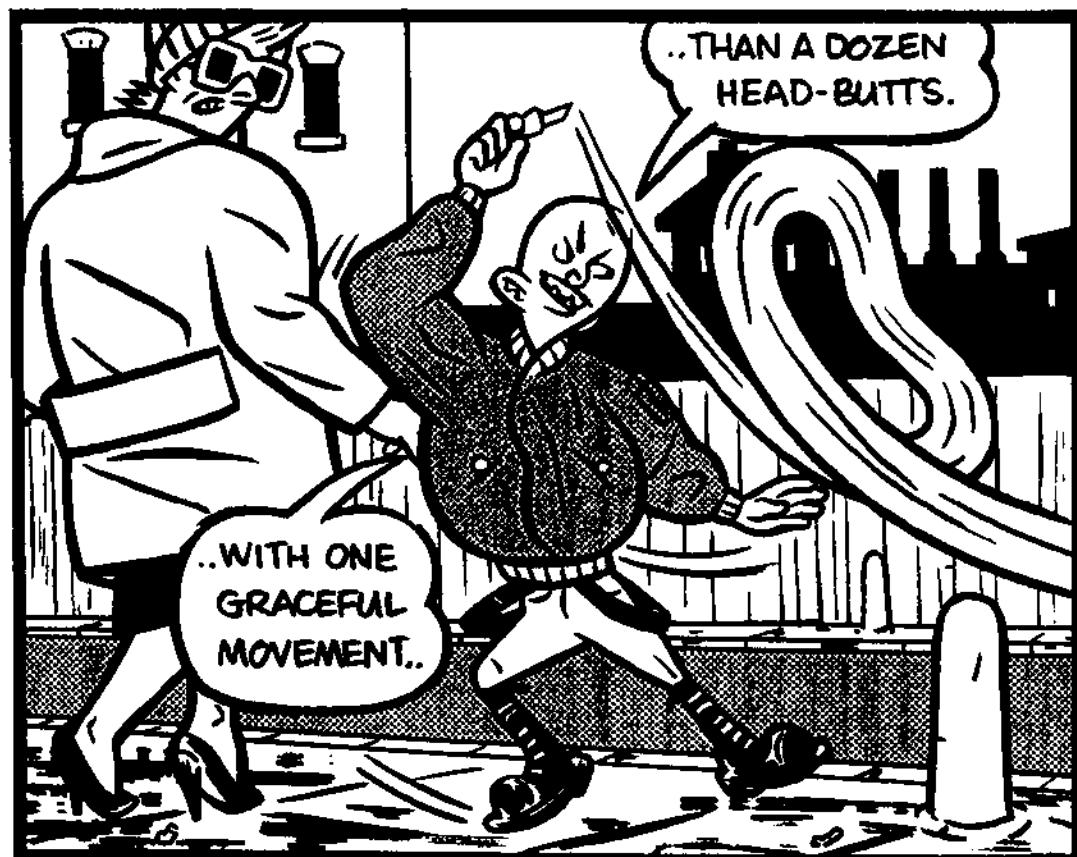
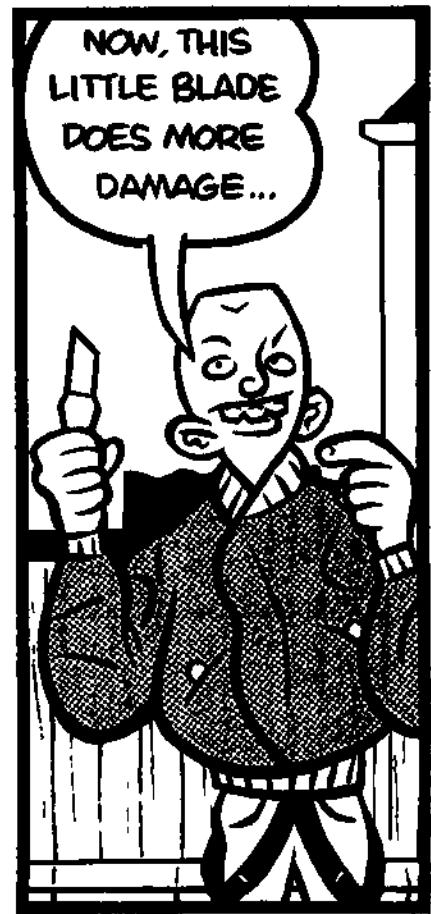
WHITE BOY GOES TO HELL is the best of twelve comics published so far in Phantasy Press's mini-comics series. Harry Lyrico takes us along as White Boy's comic-reading leads him to Hell and leaves him there struggling to get back. Others in the series deserve mention. Their subject matter runs the full gamut from sketchbook doodles (**DOODLETOONS** by publisher Bob Conway) to cutesy characters (**FLUFFHEAD** 1 & 2 by Jacques Boivin), but quality is consistently high, especially the printing. Some have colour covers, a real rarity for mini-comics. -- 8 4" x 5½" pages, 50 cents each + post from Phantasy Press, 265 South Harlan, Lakewood, CO 80226 USA.

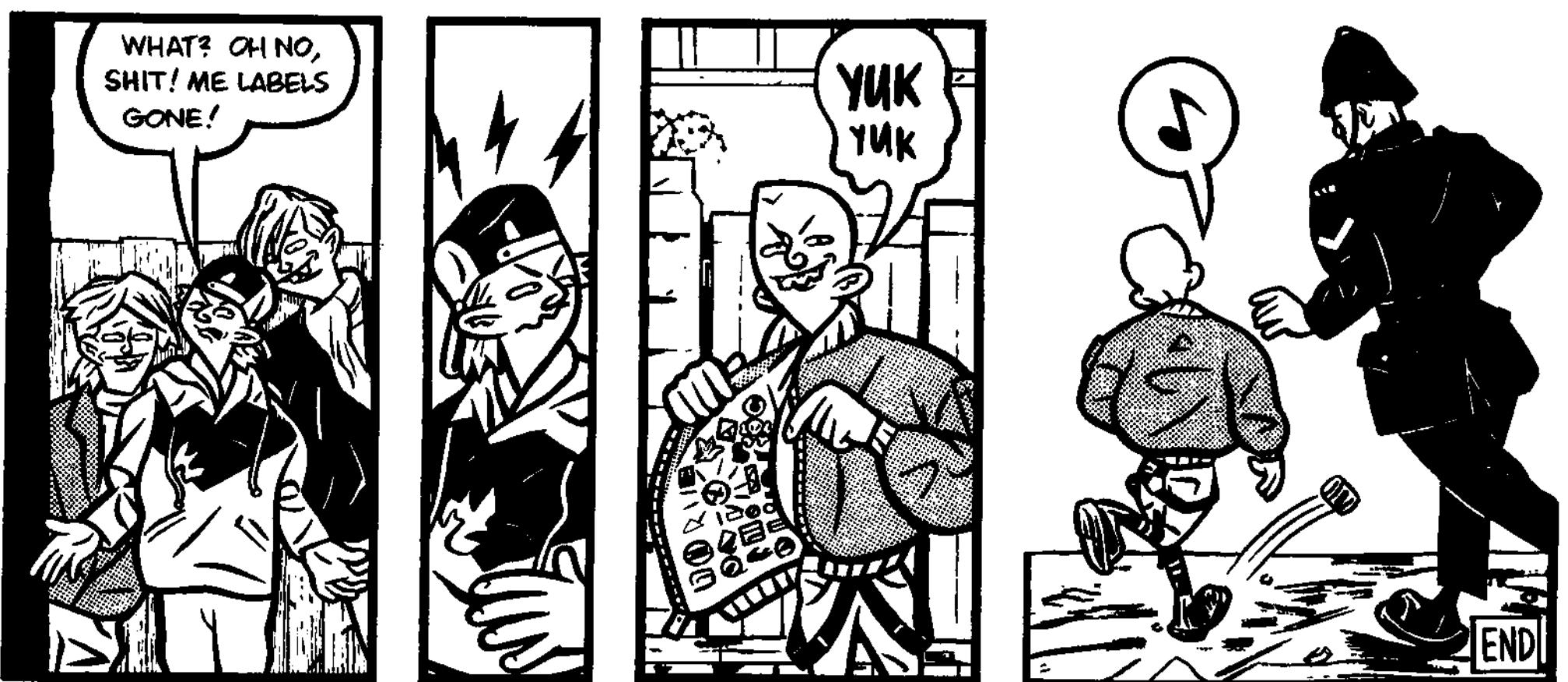
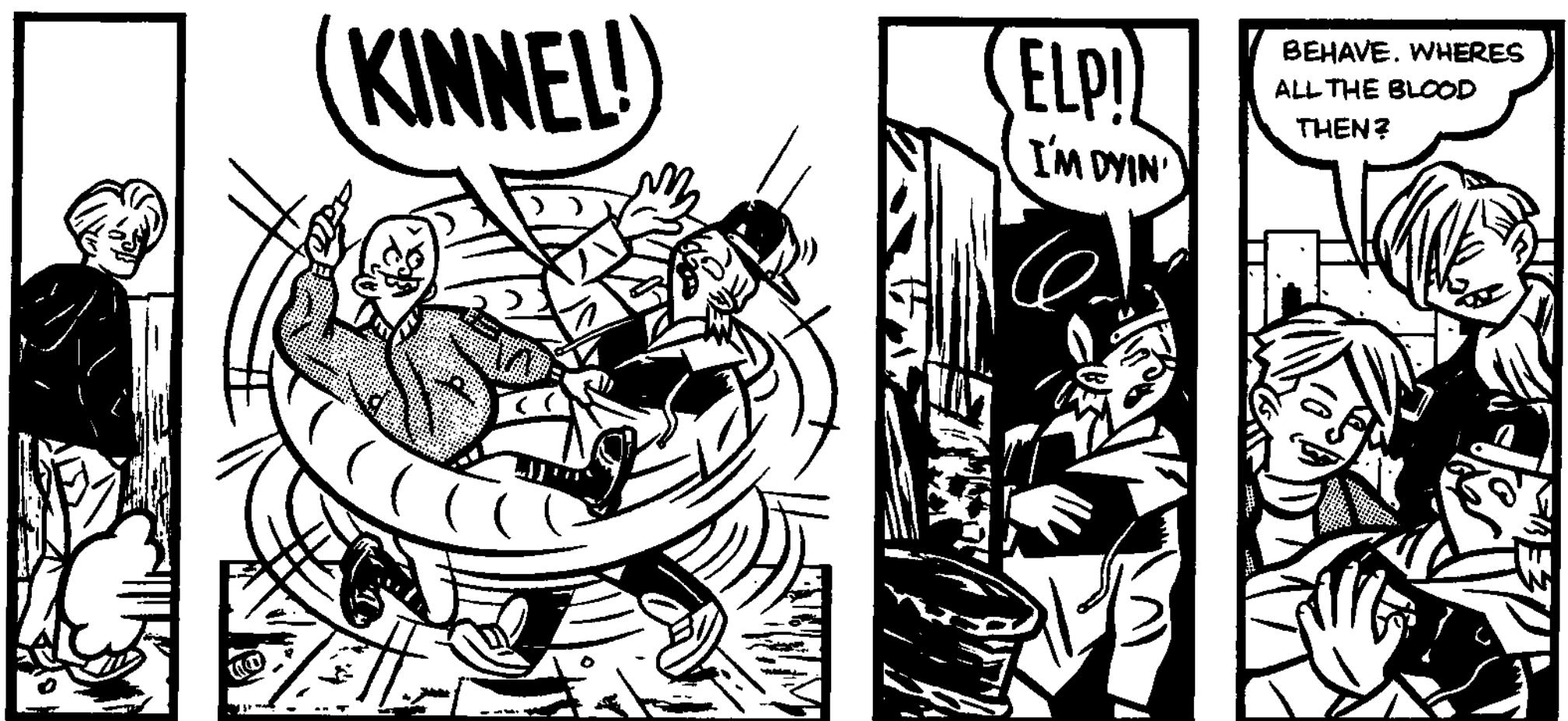
YUMMY FUR 1 - 6 Distinctively well-drawn short stories by Chester Brown, which take a strangely 'matter-of-fact' tone. Their dry wit stays with you for hours after having read them, haunting you not with their sometimes horrifying events, but with their eeriness. -- 8 A5 pages, 25 cents each + post from 22 Albany Terrace, Toronto, Ontario, Canada M5R 3C3.

TROGGGA

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OUT ON THE PERIMETER

'Just another pub'. That was Alan Moore's first impression of Eddie Campbell's famous King Canute - the Camelot of English public houses to hear him speak. But for now, it's Sunday morning. Alan had slept on the floor at Steve Moore's place.

Their strips seem to have little in common. In 'Alec' Eddie creates sensitive observations of everyday life, while Alan writes about a grim fascist future in 'V for Vendetta'. True they both grew up reading American superhero comics and later contributed to fanzines, like many of today's comic creators. But in the early '70s Alan grew weary of capes and cowls and gave up comics to immerse himself in songwriting, acting, illustration, and assorted activities at Northampton's Arts Lab. Meanwhile Eddie was devising his personal approach to comics in his early stripzine, **Beem**. His 'Alec' stories began in a later zine called **Flick**, produced with his pal Dave Harwood, but it was through **Fast Fiction Magazine** and several self-published works from 1981 on that Eddie's following grew. Since appearing in **Escape**, he has had his first book published, which compiles six episodes of 'Alec Mac



E: I've always been envious of your ability to take something mundane and inject the unheard of into it, to reshape it on the simplest premise. You take **Swamp Thing and think, 'How can we change him? I know, we'll make him a vegetable!'**

A: I think the principal difference between us is the two fields we work in. In your field you've got infinite possibilities and it's up to you to narrow it down to something you want to do. I'm working in a fairly stunted field, intellectually and artistically, so you don't have to be brilliant to make an impression.

E: I've always felt that there's a danger with a writer coming to DC or Marvel comics that he doesn't have to really write a story, he just has to shuffle the pack.

A: Yes, a lot of writers do that. In one way, that's terrible because you've got the standard superhero-supervillain fight, all that limiting banal crap. But that works to my advantage. Because the formula is so rigid, it doesn't take a lot of wit and intellect to break it, and when you do everyone in comics is astounded. I can work within this restricted medium, because that gives me something to push against.

E: On **Swamp Thing and others, you're working on raw material that's supplied to you. My stories are found, not constructed. You construct your stories almost along the lines of a song, in verse, rhythmic repetitions, all song devices.**

A: Yes, I work on a page length.

E: The page as your basic unit, the stanza. I'm finding a more organic shape, like a twisted branch, which is a

Garry', his alter ego who tries to understand life in the seaside town of Southend. He has dedicated himself to this 54 part series, all of which are written already and 20 of them drawn.

Alan Moore broke back into comics in 1979 when he started writing and drawing strips for **Sounds** - first 'Roscoe Moscow', then 'The Stars My Degradation' under the pen name Curt Vile. But more recently he's become far better known by his real name for his powerful writing in the weekly **2000AD** and particularly on 'V for Vendetta', mainstay of the fantasy comic **Warrior**, with David Lloyd and 'The Bojeffries Saga' drawn by Steve

Parkhouse. This prolific doyen of British stripwriting is now spreading his fame across the Atlantic as the new scripter of DC's monster book, **Swamp Thing**. What Eddie and Alan do have in common is an eagerness to expand the concerns of the 'comic' strip, whether in the big-bucks industry or through the small press scene. They spent the lunchtime drinking and talking. The subject of food didn't come up until last orders, when they adjourned for, as Alan put it, '**Pancakes with the Popular!**' □

form. You wrote in a review that 'Eddie doesn't write stories as such.' What do you think of as a story?

A: I've got a broad definition of the term story. What I meant was that to an audience weaned on average comics, you would not be writing stories. Now I can see it as a story, but to them the average comic is a continuum made up of lots of little episodes all strung together. You've got your own continuum, but you look at it differently, one single hour, one single day, out of the middle of it and you study it and suddenly you can see all the patterns that emerge in it. What both of us have in common is that we approach comics not just with a visual but with a literary sensibility. I can see that in your stuff and I know I do it consciously. What's come to constitute a story in comics is one where it's formalised, you set up the characters on the first page, the conflict round about the third page and when the conflict has resolved, the story's over.

E: I feel it's wrong to try to define the comic strip in formal terms. Comics are very much a tradition.

A: Oh yes, once comics encompassed a vast range of things, but we've deliberately limited our own field, hamstrung it. The superhero is an aberration, he's a jerk. He should never have been allowed to dominate the field. It's starting to change, but when you think of the tyranny of the superhero, you realise there are a lot of comic forms that are rarely explored anymore today.

E: Remember Rube Goldberg's delightful inventions? Isn't this idea of comics being 'sequential narrative' very limiting if we've got to exclude things like that?

A: But that happens with anything once you've got it rigidly □



▲ FROM 'THE BOJEFFRIES', ART BY STEVE PARKHOUSE

►defined. Years ago nobody knew what comics were, so they just did what they wanted. Imagine if George Herriman had ever read **How To Draw Comics The Marvel Way**, he'd be told he got his backgrounds wrong in 'Krazy Kat' because they weren't consistent! Once you create a rule, it's there to be ignored.

E: *Right and with what I've called the found story, I get some very delicate and interesting shapes.*

A: Sometimes that happens to me. I've done a 'Bojeffries' story you'd love. It's all about the factories I used to walk past on my way to school. I'd see this pile of shavings in one corner of the yard and I wouldn't know what the fuck they did in there! People have spent all of their lives working in there! And there's a certain smell!

E: *Did you ever read Henry Miller? There's a lovely passage where he's talking about his boyhood experiences. As a kiddie he used to walk past the laundry and he was always aware of this horrible smell coming out the back of the laundry. He presumed it was when they ironed the farts out of the backs of pants!*

A: That's great. This 'Bojeffries' story was more organic, because I just remembered characters and anecdotes I'd heard and they all somehow coalesced into a statement about what strange lives people lead who work in factories. That was nearer to a found story, because it was bits of personal observation, rather than a totally created world.

E: *The terrible thing is that when you're looking for stories, life becomes fiction, stories happen because you were looking for them.*

A: Well I'll tell you what I saw today. It's partly because I've started giving up smoking, so I've got that low nicotine jangliness which makes you perceive the world as a very strange place. I was standing at Lewisham station, looking down from the hill at this grim industrial cluster of prefabricated buildings with all these caravans parked on this grey asphalt stretch of land. Playing around the caravans were about ten young children, all of them looked cold and scruffy, and about fifteen dogs. This really strange little land of children and dogs, no adults to be seen anywhere. That struck me. I could probably come up with a story about it, but I can't work it into **Swamp Thing**.

E: *It seems terrible to me that we're always stuck with melodrama. Why have comics always been melodramatic? There are stories in abundance, everywhere I looked I see something I want to record.*

A: We mentioned the literary side of comics and it's a good comparison, because with literature the range of stories open to you is infinite. Whereas, if you want to make a living in the comics industry, you've got to write something on the level of 'Bulldog Drummond'.

E: *I don't agree, we've got to expand it.*

A: Oh yes. We're probably approaching the same problem from different ends. In my better stuff I'm trying to expand the concerns of what can or can't be done in mainstream comics. Nothing radical, but '**V for Vendetta**', '**Bojeffries**' and the odd page in **Swamp Thing** tread on new territory, even if it is still within the same basic structure. You're coming at it from totally outside the established comics field, just going out there to stake some territory. Hopefully we can meet ...

E: *Out on the perimeter, you mean! Another difference between us is that you're employed to do something, whereas I find myself urged to do something.*

A: Yes, that's right. And I'm getting really bored with it.

E: *I'm sure you could work my way.*

A: Yes, I could. I'm really envious of your stuff - I have been for a while.

E: *I'm envious of the money you're making!*

A: I don't think I'm that envious of your stuff that I'd swap it for the money I'm making! I'm making what I call silly money, just from **Swamp Thing** alone. I've bought my Dad a greenhouse and my Mum an electric organ - I'm a big softy! There's too much money in American comics at the moment, it encourages greediness. It's a big temptation but I don't, because I'm a man of iron too! After I read '**Alec**', I felt cheerier than when I started, uplifted to a minor degree. When I read my stuff, I come to the conclusion that I intended to do emotional or intellectual violence to the reader! It's very grim and nasty.

E: *It's hard-bitten.*

A: That's it. I just wish I could loosen my sphincter a bit! I wish I could do something that would make people feel good! I'm actually a very optimistic person but obviously there's a lot of real black shit that needs to be worked out!

E: *I think the reader gets the impression that I might be a nicer man to meet!*





ACCORDING TO HIS BIOGRAPHER, JACK KEROUAC FELT THAT ONE OF THE MOST BEAUTIFUL IDEAS IN THE WORLD IS THE IDEA A CHILD HAS THAT HIS FATHER KNOWS EVERYTHING...



I PICKED UP THE WORD 'SYNCOPANT' FROM MY FATHER. THE FIRST TIME I WENT INTO A PUB I CALLED THIS BLOKE A SYNCOPANT..



AND THE FELLOW REPLIED: "uh.. YOU MEAN SYCOPANT" OH NO, SAID I ... SYNCOPANT HEE HEE



▲FROM THE FIRST EPISODE IN THE 'ALEC' BOOK BY EDDIE CAMPBELL

► A: I think that's probably true!

E: If I'm honest I must admit that I don't know anything about Atom Bombs and I'm not going to sit outside Greenham Common airbase, because I don't know enough. What do I know? I don't know much more than me, well enough to write a story.

A: The subjectivity ...

E: Anatomisation of self. I don't use political themes, moral themes, feminism, all those big issues. I don't want to change the world. I want to find some way to convey my personal experience.

A: That's important to me, but I don't resort solely to personal experience, I use it as a tool to give credibility. My stuff is much more overtly political.

E: 'V for Vendetta' is very much looking outward at a hypothetical situation.

A: Yes, it's like a little ethical ballet. I've made all these characters who represent facets of what I think or believe and I just let them put on a dance.

E: And 'The Stars My Degradation' was satire. You use comics as a means of attack.

A: Yes I do.

E: Whereas I seem to be using it ...

A: As a form of shaking hands.

E: Yes! And there's a reason for this use of personal experience - it hasn't come out of a vacuum. I'm not throwing jokes at the audience, I'm seeking out an audience, someone who wants to join in.

A: So you generate an audience, whereas I react to an existing one.

E: Yes. When I was doing a factory job, in the evenings I was turning out these strips and I amassed an incredible amount of material which was only printed long afterwards. I used to show it to my pal Danny Grey up the pub and to me he was a more real audience than the faceless masses. I feel I'm on a steady upward path; in 1981 I was doing Flick in the Amateur Press Association with an audience of thirty, then Fast Fiction Magazine and now Escape. All from an audience of one, Danny Grey. Now I think it's a misconception to always think of comics in terms of film editing - camera angle, close-up, long shot - all the staple clichés of superhero comics, which I call the language of melodrama. I find a lot of professional artists resort to a close-up without it being significant.

A: It's to create a sense of drama when there is none rather than highlight the natural drama of the story.

E: Yes. I go along with EC artist Berni Krigstein's ideas.

He was against a trend that started with Will Eisner, towards breaking images up into bits and pieces. You can show a close-up of an eyeball. Now what does it mean? The guy could be having an eye test! When you fragment the image to this extent, it entirely depends on context. To develop a non-melodramatic language I'm proposing that every frame in a strip contains the entire drama of the situation. Krigstein did this in his strip 'Master Race'. There's a chase at the end of the story and every one of the frames contains both characters, the essence of the drama. There's no fragmentation, even though he uses lots of small frames. I find editing in to fragments of images a very disjointed and undisciplined way of telling a story.

A: Depending on what effect you're after surely. Krigstein is trying for the terror and claustrophobia of being hunted down by your past. To do that, he can show both figures and his composition of the shots does exactly what you say.

E: You use the word 'shot'. Do you think of comics as condensed films?

A: No, I try to question the instant assumption that films are comics' closest relative. To me it's a literary thing; not purely, there's the visual side as well.

E: I see the root of comics as the cartoon. I try to have each frame as an autonomous cartoon.

A: I can see that. In every shot you've got the entire bar and you can see all the characters. You don't give Danny Grey ▷

THE TRAIN GRINDS TO A STOP. THE DOORS SLIDE OPEN.
HE'S COMING TOWARD YOU, CARL! RUN! THIS IS YOUR
CHANCE! RUN!...



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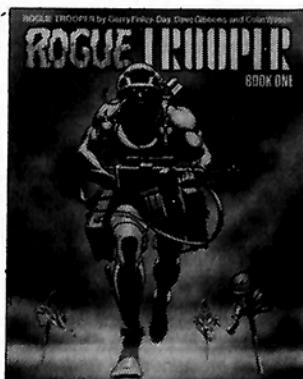
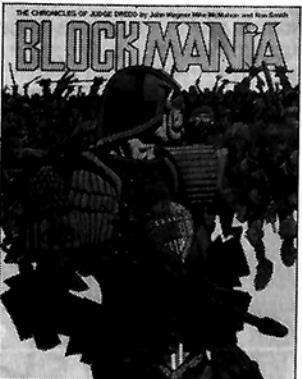
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▲ FROM 'V FOR VENDETTA' BOOK 2, CHAPTER 3, ART BY DAVID LLOYD

► a close-up when he's saying something clever. That's a lot closer to the newspaper style of cartooning. You've made a true point but you've made a language that is eminently suitable for your sort of strips. You have to change the basic language of comics before you can change the content.

E: Yeah. I find in the wake of *Escape*, there's a lot of people trying to do the found story, overheard conversations, observations of life. So they're aware of a trend towards more sensitive comics, but many of them are still using the language of melodrama.

A: What I'm interested in is the creative process itself. I never get asked about that. But it's the most difficult thing to talk about, because the only language you can use is comics or music or whatever art you are doing, it's difficult to talk about all the tiny invisible decisions going on in your subconscious. I'm quite enamoured of Rick Geary's work at the moment.

E: Oh yes those mini-books of his. Beautiful!

A: Yes he's somebody with no sense of balance and a Box Brownie Camera! He'll just show you a wonky picture of a litter bin - he divorces text from image - the two don't have anything to do with each other, so the connection has to be in the readers mind. That's brilliant! That's what I'd love to do.

E: Yeah, I do this quite a lot. Sometimes I'll go off on some conversational tangent for several frames. I always write the script first, letter above the frames, which are always the same size and then I think about the pictures. So I haven't done anything about the picture until all the lettering is down there. I'll be having a conversation with the reader and then below that I've got frames of Alec in a railway station, there's a close-up of the bag. It wasn't relevant to what was being said but ...

A: But by putting the two together, you're implying an association that the reader will naturally try to find, and so you involve them.

E: This leads on to another point - literalness versus metaphor. Sometimes I've written something and I think it'd be rather pedestrian just to draw that. For instance, in one frame, the caption said 'This is a picture of me in front of the Statue of Liberty', the picture I drew was a chicken, an egg and an egg-cup.

Do you remember?

A: Yes, I do. When I read it, it was like you'd got one wrong. It was jarring and made me think a lot more of a picture of you in front of the Statue of Liberty, just because there wasn't one available.

E: In my mind, that wasn't a good metaphor because it has a literal translation, which came first, the chicken or the egg. The use of metaphor should be totally away from words.

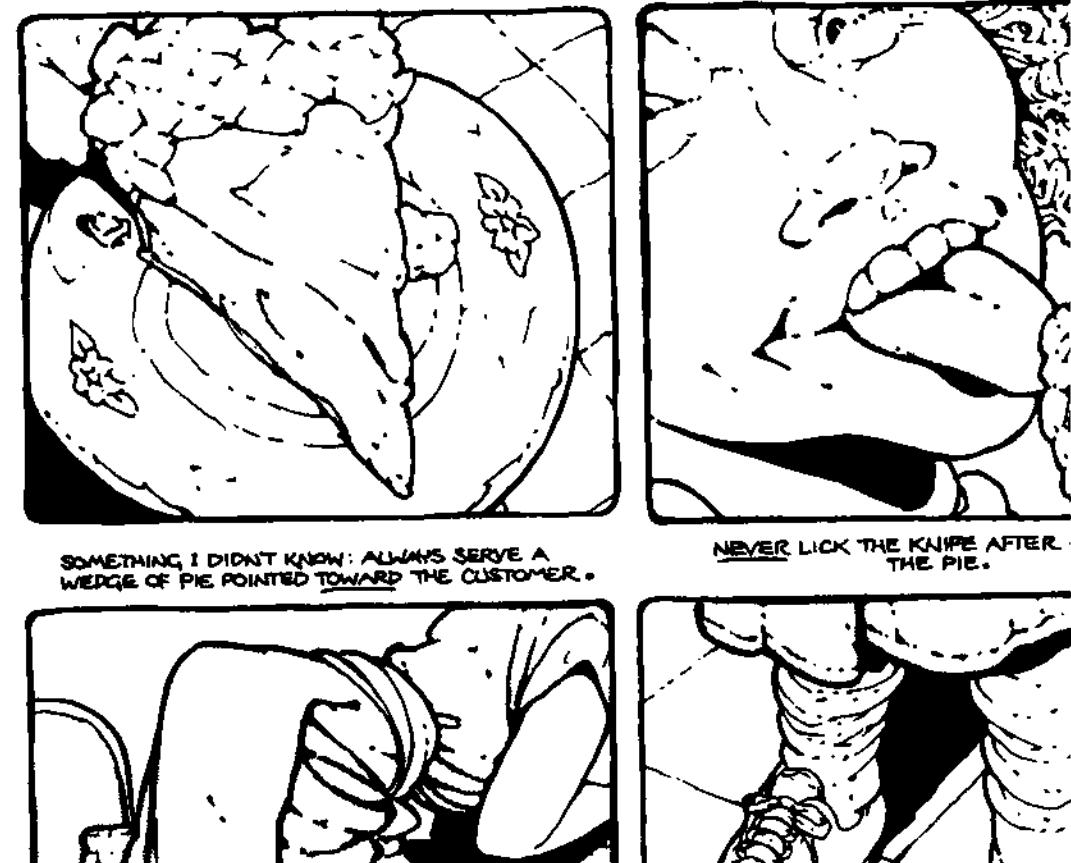
A: Visual Metaphor without the words.

E: Yes, it's intangible, otherwise you just write the words, but you can use a visual metaphor for vague things that you can't pin down.

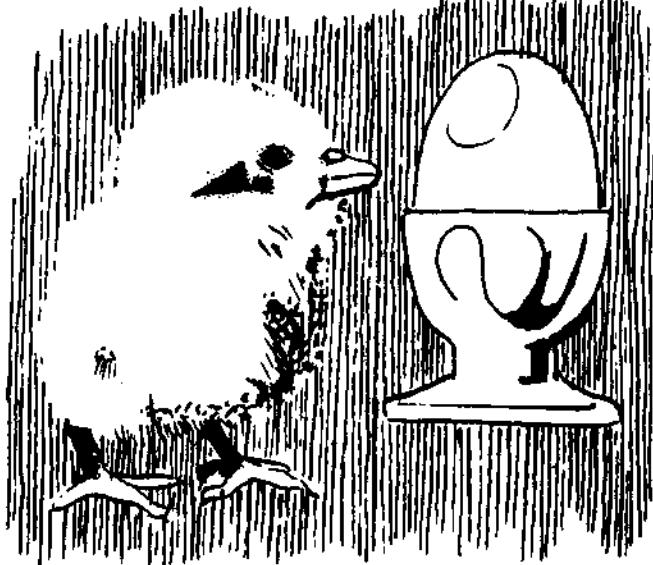
A: Your own language. Like in the 'V for Vendetta' episode where he breaks into a TV station. There's no dialogue, just four different TV programme soundtracks - a documentary, a sitcom, 'Dixon of Dock Green' and another, all playing at once. The story is told in the pictures but there will be occasional moments in the course of the narrative where a juxtaposition of text and image will strike sparks off against each other.

E: It's a more indirect combination of words and pictures used in counterpoint to give surprising effects.

A: Theoretically if someone could use comics right, you ►

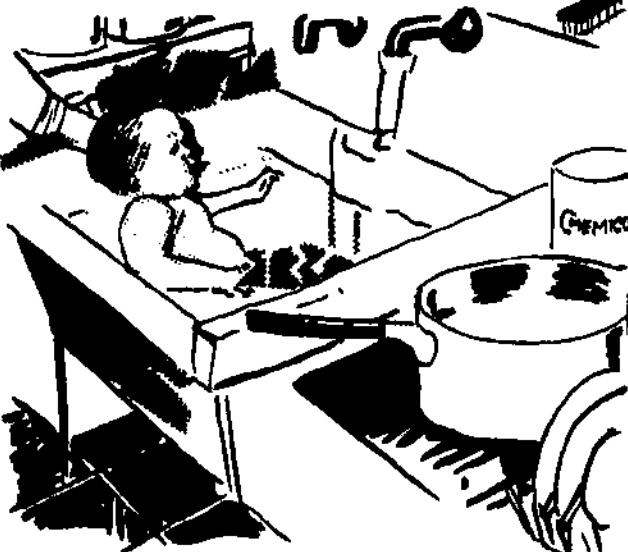


HE'S SELF-CONSCIOUS, BUT NOT AS IN PEOPLE'S GOING AND SEEING THE WORLD WITH THEIR INEVITABLE RECORD OF IT - PHOTO OF ME IN FRONT OF THE STATUE OF LIBERTY.



..ME IN FRONT OF THE ARC DE TRIOMPHE, ME BESIDE THE GUARD AT BUCKINGHAM PALACE, NOT SEEING THAT THE COMMON DENOMINATOR IS THE ME ~ ..

..ME IN THE KITCHEN SINK -



I USED TO SIT IN THE GARDEN PAINTING OILS OF RHUBARB PATCHES AND FULL DUSTBINS AND MY AUNT ASKED: "WHY DON'T YOU PAINT NICE SCENES?"



► could have a form of art that was more affecting than films or novels, if you could get that juxtaposition of word and image, so that you're striking all the chords. This is one thing I like about your stuff and which I try to emulate to a degree. If you give the reader a complete parcel of a neat plot, neat elliptical dialogue that all ties up neatly into a neatly resolved story, there's nothing left for the reader to digest, it's just something to swallow and shit. It'll taste nice on the way down but has no nutritional value whatever. The story should occur not on the page but five minutes later in the reader's mind. The best books I've read often have some line or scene that will be gnawing at the back of my mind for months. What did he mean? What was he trying to say? Thomas Pynchon's 'Gravity's Rainbow' has so much of that, every page has got one of those on it.

E: *There's a sense of meaning rather than a statement.*
A: Yeah, meaning is redundant, a meaning is a statement which is not a very interesting thing to make because it's dead, it's flat, it doesn't do anything. I mean 'War is Hell', it doesn't grow, whereas, 'War is Fast Food', then people think 'What does he mean?' and they might actually take a week trying to figure it out. As it happens readers, it doesn't mean anything! But if there is that obliqueness to things, then it involves the audience, drags them in.

E: *So you might have a statement and an image and there seems to be a gulf between them, but the reader can go into that space, it's for the reader's imagination to fill. I went about it in a very determined way to translate reality into a comic strip and you need lots of space to do that, you need novelistic as opposed to comic-strip devices, you need space to go off at tangents, to have conversations with the reader. I could write a story about me sitting here with you talking in the pub, but in order for that to be the real situation for you it would also have to include the fact you're thinking about where you slept this morning and Phyllis and the kids waiting at home for you, and the work you've got to do this week.*

A: And the same details regarding you.

E: *Yes, that's right and the ripples just go out and out. This is what I find so difficult, trying to put a real situation onto a page. A short story is such a fictitious device because it edits out all these peripheral eddies and ripples. I try not to capture them, but to insinuate them, and because of this I can go so far off the track that I lose the place and can't get back. Did my Alec strip in Escape 3 have any form?*

A: The form to me was the feeling. It struck enough chords

▲ FROM EPISODE 16 OF 'ALEC' BY EDDIE CAMPBELL with me, it had the resonances there. It's selective tunnelvision, you have to train upon things. I'm interested in the minutiae of everything. If left to my own devices, I'd be talking about the microbes at the bottom of the coffee cup. E: *Sometimes I've got the characters having a meal and I'd like to spend a book talking about it but I've got to curtail it, I had to leave it at the extravagance of the fish with the pea for the eye. But I wanted to talk about the vegetables as well.*

A: That's probably quite a good comment on comics-not having room to talk about the vegetables! (laughter)

E: *I feel this overload of stimuli and to what extent can you record that in a story form? There's a beautiful scene by Jack Kerouac, where he describes in a whole chapter the contents of a bakery. Ginsberg thought it was high on prose.*

A: I can imagine Rick Geary being able to do that. He'd show you each cake, with a blob of cream that's hanging lop-sidedly and the flies.

E: *How do you feel about being considered a celebrity?*

A: I know it's a bit winge and whiny but sometimes I wish I didn't get quite the scrutiny that I do. When I started out writing, nobody expected me to be any good, so any good stories I did were seen as being really miraculous. But now if I do a story that's average or dull, then I'm sure most people see it as the beginning of the end. In that respect the relationship between the reader and the artist gets a bit twisted. It's no longer straight communication. It's probably something you've got to put up with.

E: *But would you have been happier to remain in anonymity as Curt Vile?*

A: Probably not and that just exposes my basic dishonesty! I may bitch about all this, but there is something wrong with the medium at the moment. If there were more good strip creators around, there wouldn't be so much unhealthy importance attached to personalities like Frank Miller or on one level me and on another you. There wouldn't be that Messianic glee and fervour and people would be able to look at the work more honestly and judge it independently of the hype surrounding it.

E: *I think that's unavoidable, that's human nature.*

A: But it's not the same in literature.

E: *But it's not so exciting is it?*

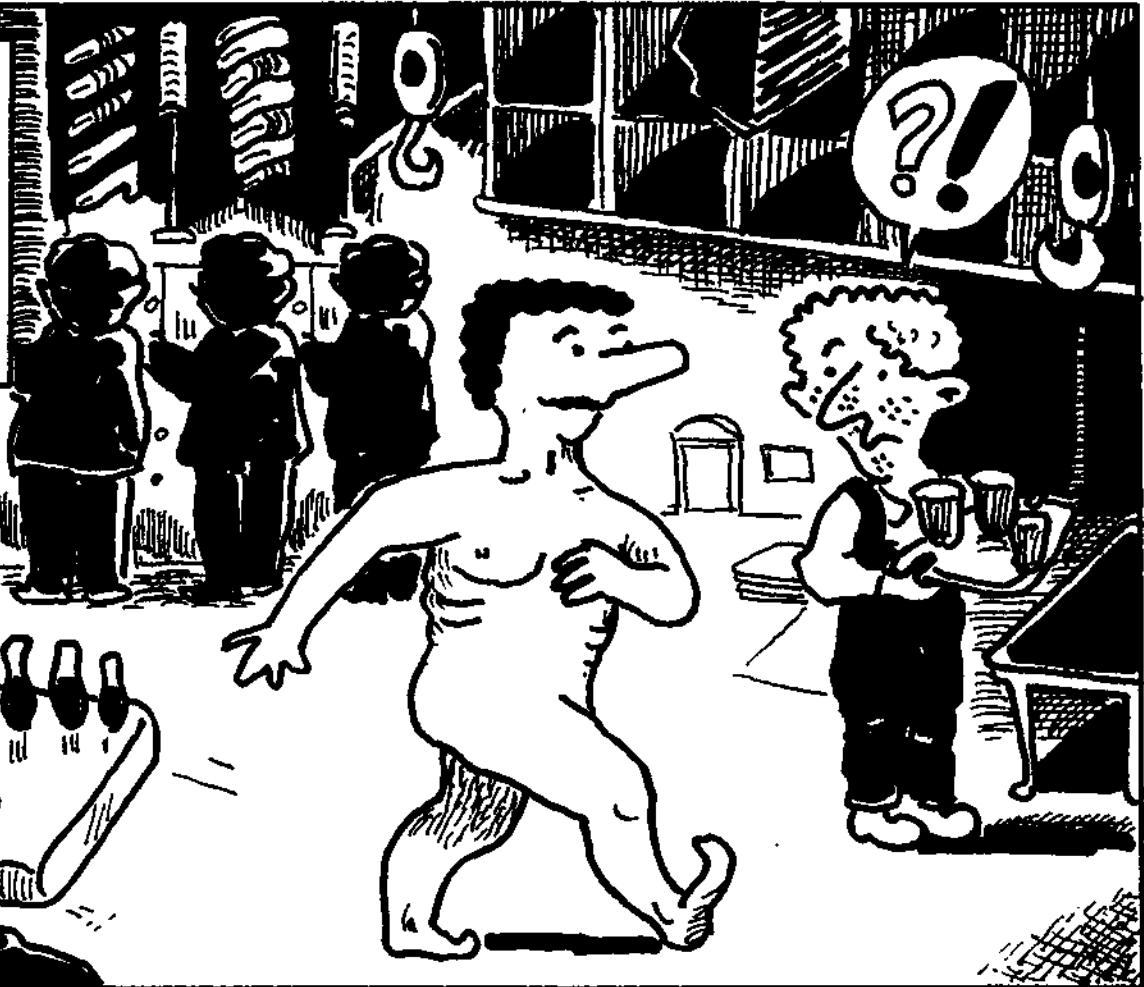
A: No. It's the youth of the audience that makes what we're doing closer to pop music. Popular culture.

E: *Then you have to accept that this is the way it's got to go.*

A: Yes, we can be teen idols!

RODRIGUO GONZALES in "The TURNCOATS"

WHEN YOUNG JIM STARTED WORK AT THE FACTORY, HE WAS A BIT SURPRISED TO ENCOUNTER...



Ay ay ay! Maria! MAH-REE-AH! Why oh why...



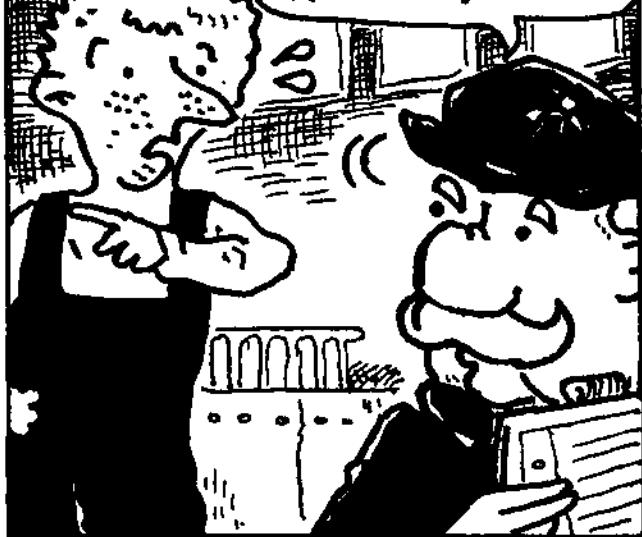
Still no word from her, eh Rod?

Heyy! Watch eet! No mention her to mee! I'm happier with my NEW companeeons!



Mr. Foreman - that bloke ain't got no CLOTHES on underneath his overalls!

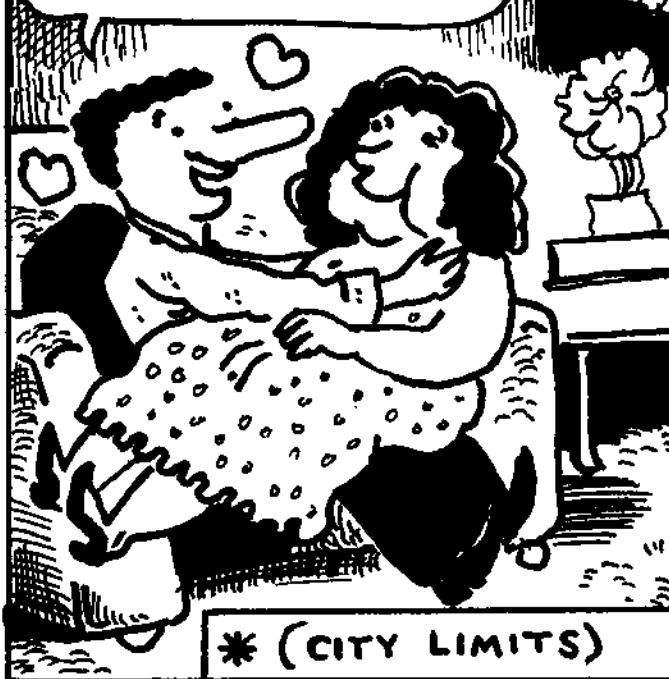
Ah well Jim, being a new lad y'won't have heard! Y'see...



"His name's RODRIGUO... and once, he was in love with a girl named MARIA!"

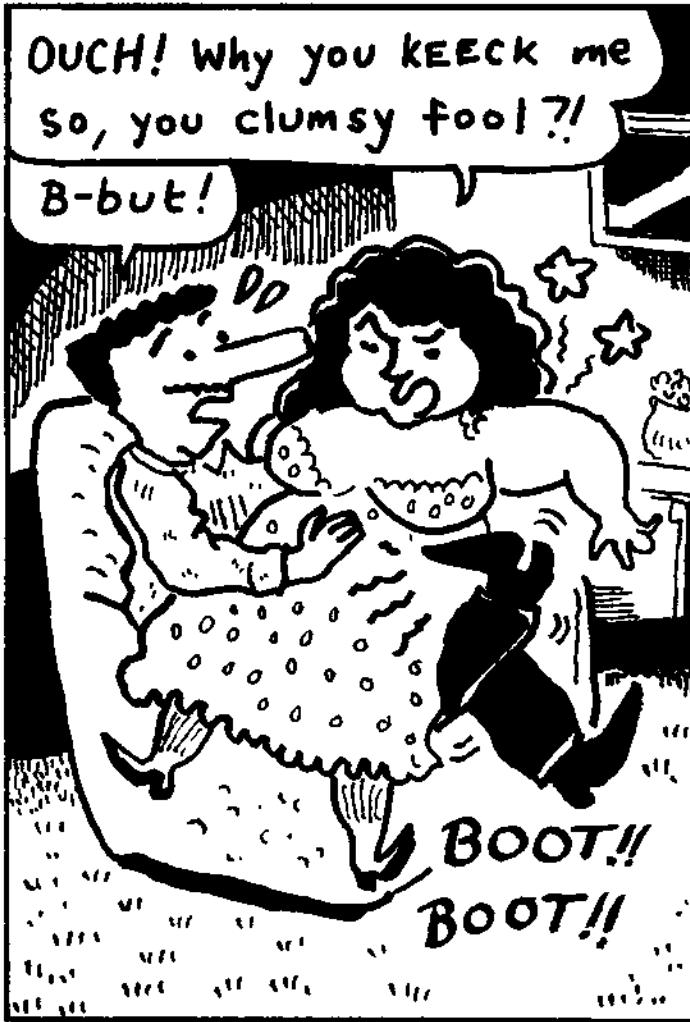


Si Maria, you are my only LOVV in LIFE! Ever seence you answer my personal ad in TIE MOUT...*



... where you expressed your prayference for the OVERWEIGHT CONCHITAS!





"Rod never told anyone, thinking it merely a bad phase - due to lunar eclipses, or sunspot activity..."



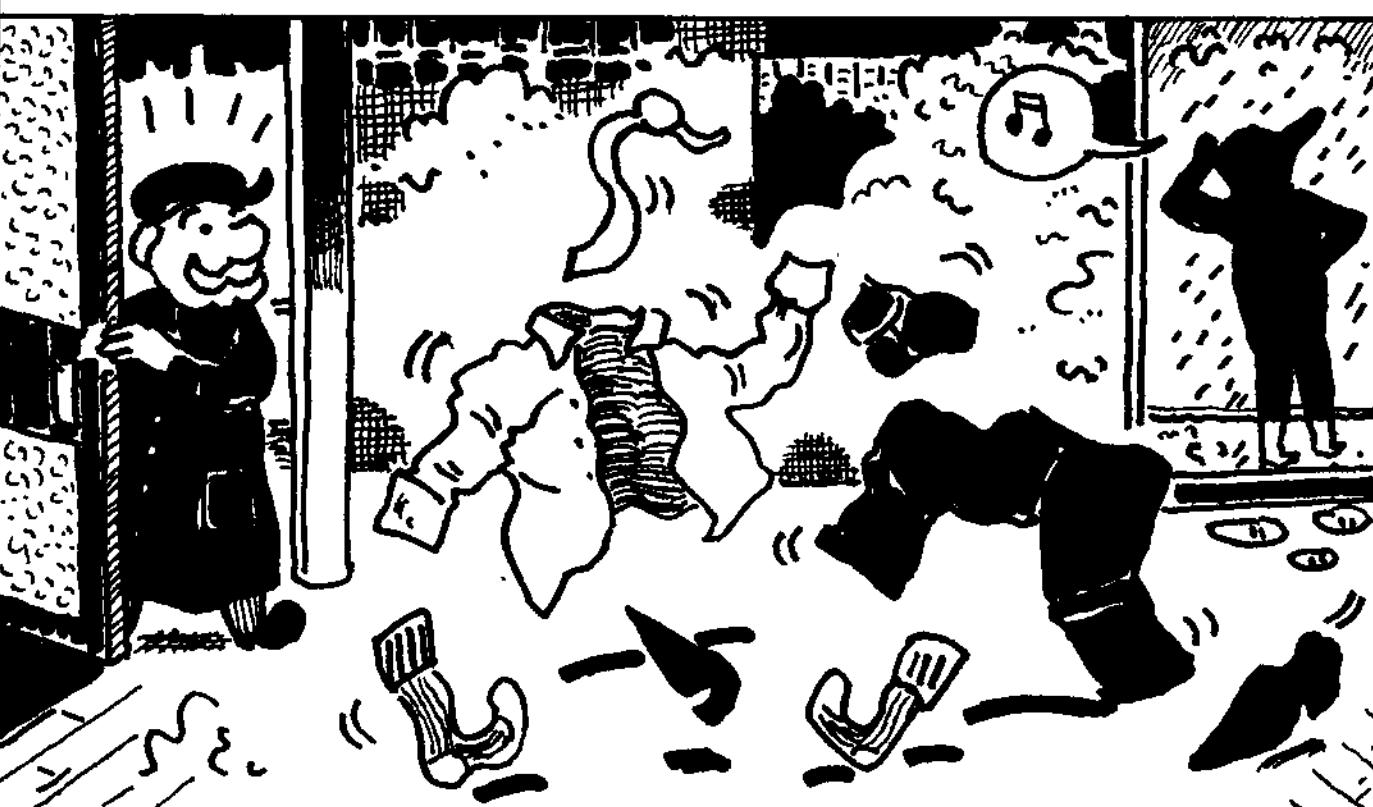
"However, as foreman I was the first to notice his affliction..."



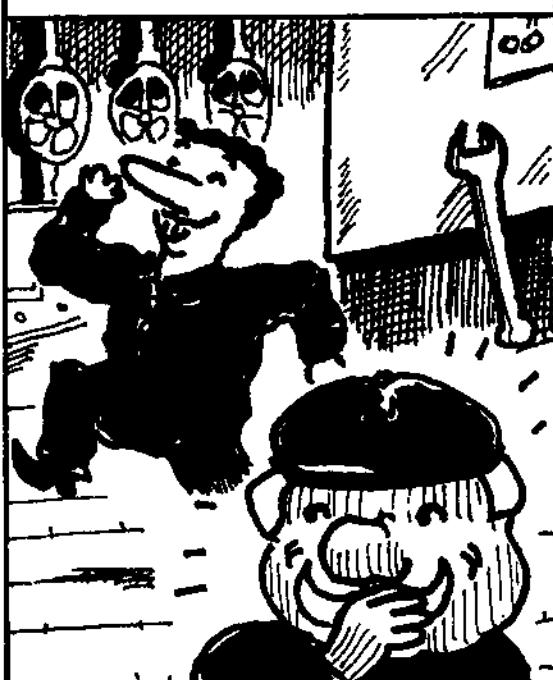
"He was taking a shower one day to wash off some oil, while unknown to him..."



"His clothes were DANCING A JIG around the floor!"



"I maintained a level of discretion, to save his embarrassment."



"He tried to make amends with his girl."

I'm deeply regret about wha' happen last night, my sweet! Let me try and explain eet to you!



So you KEECK me again! And in my own house!



Ay Ay Ay! My clothes,
they are RUEN my life!
What can I do?



Next Day...

They struggle and
keeck even worse!
Even my SCARF she
try to throttle me!



"That same day at work, it
was observed that his
overalls weren't having the
same calming effect..."



"He was swept bodily
about the factory..."



"And finally flung ag-
ainst some dangerous
MACHINERY!"



"Luckily, we saved him in
time. He was OK, but had
come close to DEATH!"

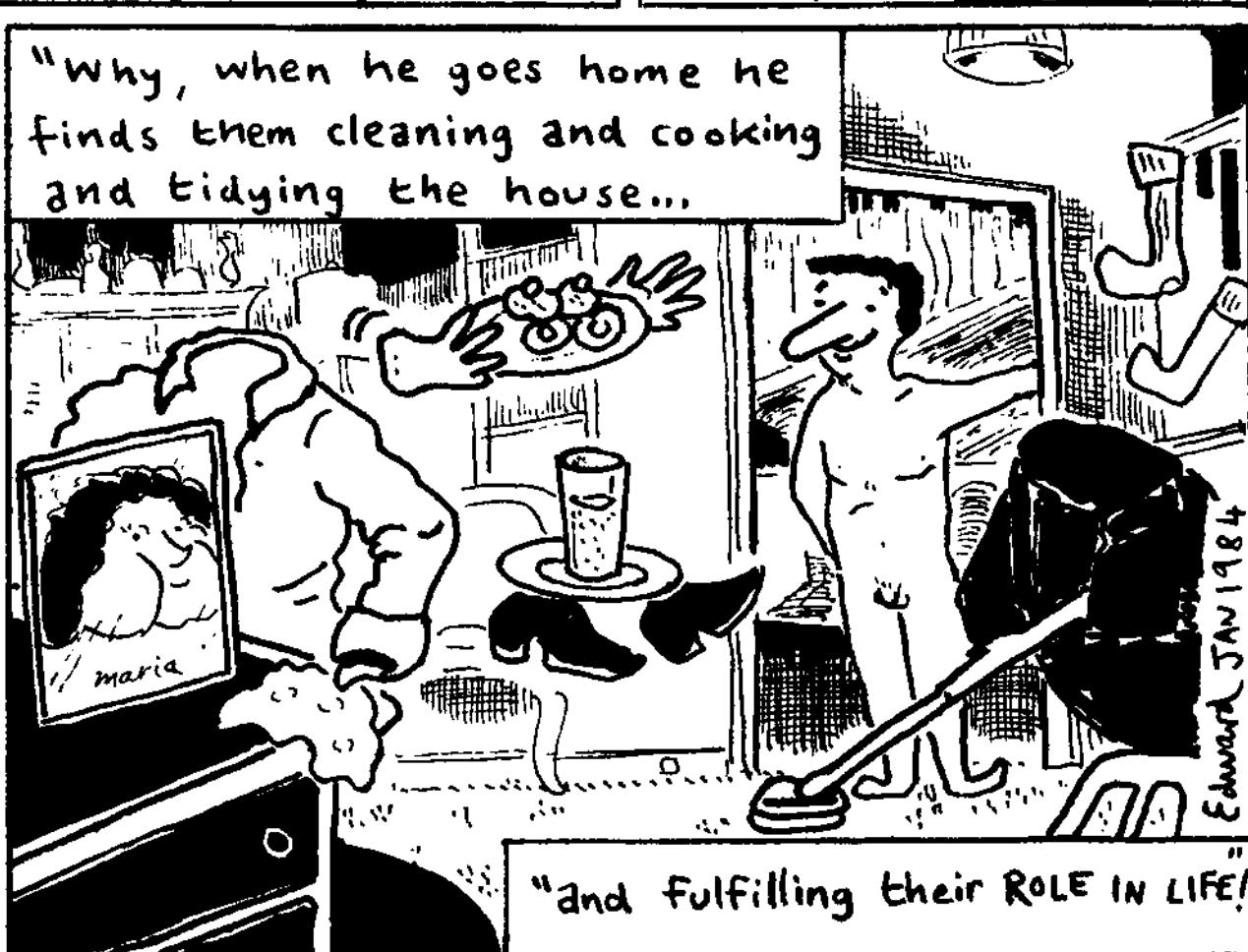
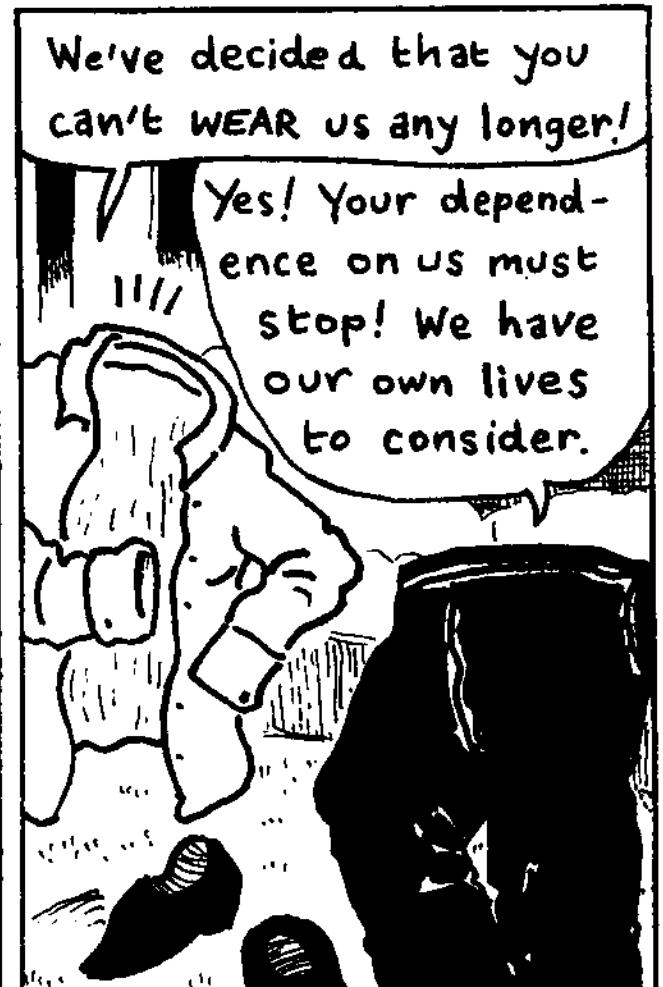
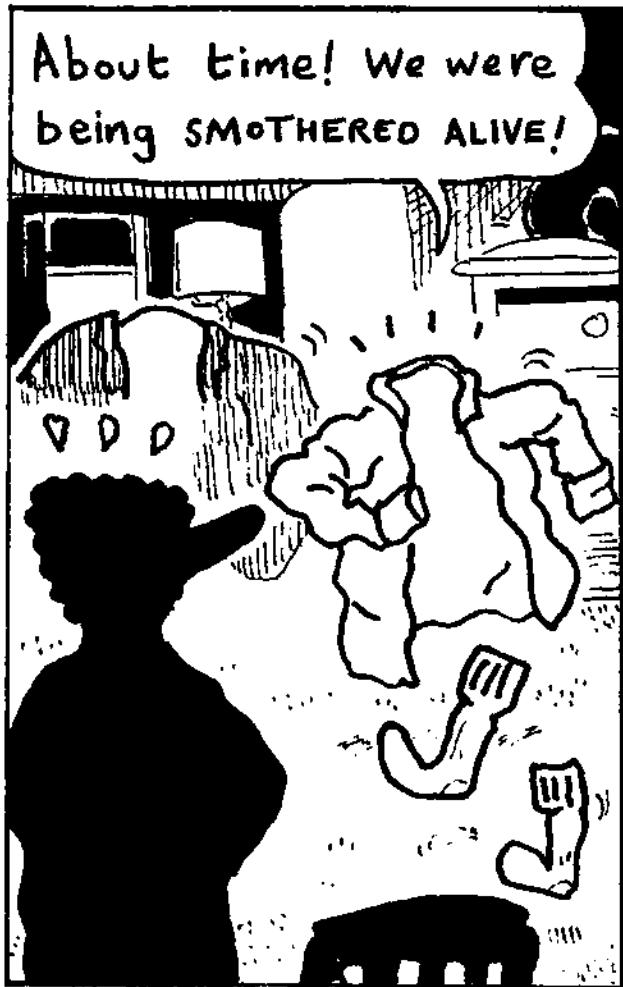


"Understandably distraught,
he hastened home, with his
clothes twitching ominously
the while!"



"Once there, he quickly stripped them off and..."







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■ The Reduction Facility

You can copy your zine from same size artwork, but reducing from larger originals has its advantages. With a bigger space, you can add detail less awkwardly. Any hesitancy in your drawing is less noticeable when it's reduced, particularly if you draw with a brush which can be hard to use same size. Most of the Escape Artists draw large, anything from A4 to A2, but you must allow for the reduction, otherwise your frames or lettering may shrink too small or fine lines may fill in. It can help if you add Letratone dot screen when you've reduced your artwork, to avoid it clogging up. If this does happen, try making a lighter copy and ink in any patchy areas of black. Most machines reduce by 'A' sizes - each 'A' size down (A4 to A5 for example) is a reduction to 71%. Some also reduce by other percentages, normally 50% to 100%. You should not be charged extra for reductions, as it only requires the assistant to press a different button, so shop around!

■ Different Papers

Colour on your cover will help your zine attract the eye. Apart from hand colouring, you can use coloured copier paper, which comes in a rainbow of colours. You can buy your own paper and use something unusually textured or patterned, but make sure of the paper's weight, as most copiers take only 80 gsm (grams per square metre) - any heavier and you'll jam the machine. You can also photocopy onto thin cards, adhesive labels and clear acetate films. Plenty of scope there!

■ Now what do I do with them?!

Once you've produced your zine, your work is far from over. Somehow you've got to get people to buy it! Most distribution companies won't touch small press zines, because they're not confident of being able to sell enough of them. Apart from services like **FAST FICTION** (see page 35), it's up to you to find your own outlets. A good way of selling zines is through the mail, so send review copies to magazines like **Sounds**, **NME**, **ZigZag** and others (**ESCAPE** of course!) and with luck they'll write about you. Make sure you add on to the price enough to cover postage and packing. You can often swap plugs with other zines and it can help to advertise your title in appropriate magazines, providing it doesn't cost too much.

But there comes a time when you have to pluck up courage and go out

D.I.Y.B.D.

NOW
WHAT?



This is part three of a guide to producing your own magazine. We have explained how to put together a basic photocopy zine; now we tackle the problem of distributing it, after some more ideas on copying.

to find readers yourself. You can try selling your zine through shops - don't just stick to comic shops, but approach record stores, alternative bookshops, fashion outlets, arts centres. Don't be put off however if they say no. You must remember that their shelf space is valuable and they may not make enough from your zine to make it worth their while. You must be prepared to lose up to 35% off your cover price as their discount. The shop may also be worried that once they stock your zine, dozens of others will follow, and put bluntly, your zine may not be presented well enough.

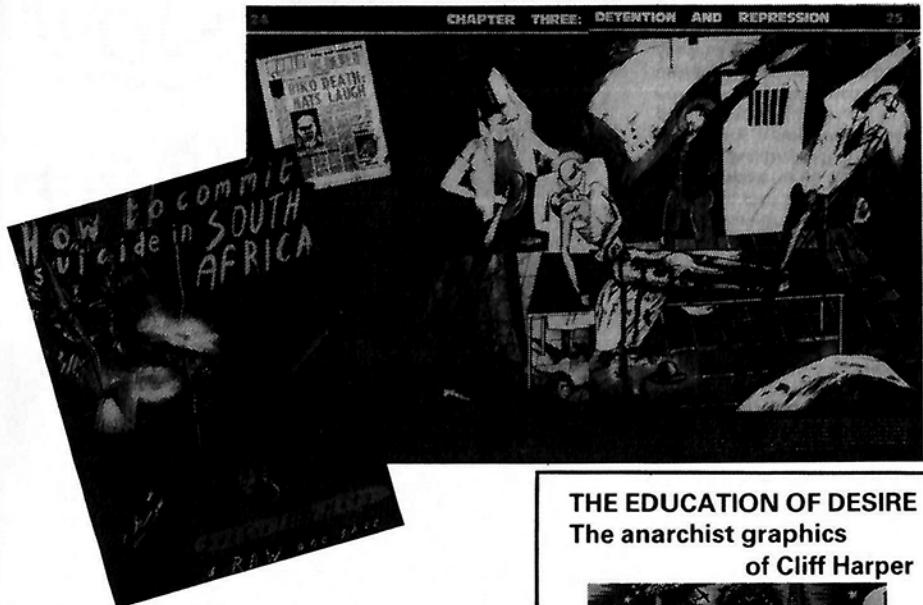
You'll need a thick skin, it's not easy. Myra Hancock feels, "*There's nothing worse than going into a shop. I'd much rather stick my head in the lion's mouth and sell my comics to people myself.*" Myra does this on London markets, meeting her readers face-to-face. Not everyone's going to be interested and some may think your zine is free, or too expensive, so have some snappy answers ready! Myra lets people come to her, but you can try the hard-sell pester approach. This annoys some people, but others will

buy if only to get away from you! Obviously you can do this at the various Comic Marts around the country, but if you want to reach other people besides comics fans, then try at school, college or work, or in your local pub or club. Chris Brasted and SMS search out new **MAD DOG** readers at science fiction conventions and summer festivals. Gigs can be good venues to sell at, but be sure the organisers know what you're doing. Bob Moulder and Jim Fortey sold copies of **MIRACULOUS CIRCUMSTANCES** at a recent Arts Festival and Jim Payne and Tim Horrox of **PINK DRESS COMICS** sell strip adaptations of their plays at performances. Francis Boyle produced a comic about redevelopment plans for Southwark called **GANNETS**, which appealed to the local community.

These are only some of the ways of getting your zine out to people. Distribution comes down to your efforts, but if you work at it you can build up your audience. Good Luck!

○ Next issue: The Printer - How to find one and how to deal with one. If you have any questions or suggestions, write to **ESCAPE**.

POLITICAL GRAPHICS



HOW TO COMMIT SUICIDE IN SOUTH AFRICA

Sue Coe & Holly Metz

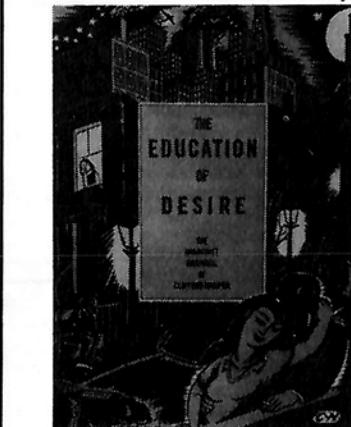
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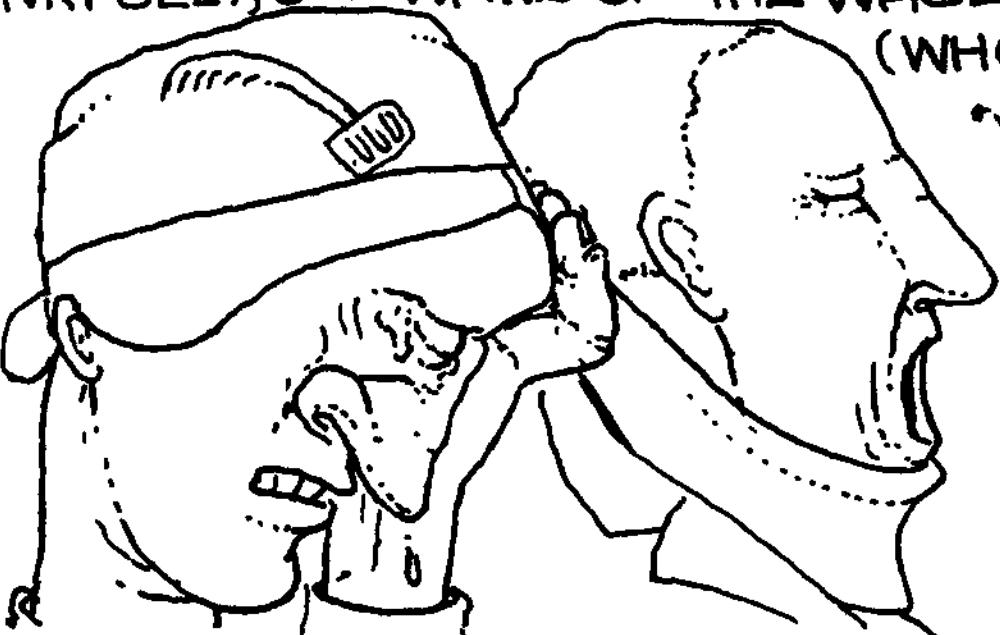
A GREAT LOVER OF DAY,
LIGHT HAS DIED MOST
SUDDENLY.



SOON, MY DEAREST,
WILL BE NOUGHT
BUT ASHES. HER
WISH WAS THAT
THEY BE SCAT-
TERED, CONFETTI
FASHION, UPON
THE RIVER SHE
SO ADORED.

OUR BROTHER-IN-LAW REMAINS,
THANKFULLY, UNAWARE OF THE WHOLE AFFAIR, AS DO THE CHILDREN.
(WHO MUST NEVER, NEVER KNOW)

"WHAT ARE YOU HIDING FROM US, MA?"



HER SISTER, WHO PERSONALLY
I AM QUITE FOND OF, SHALL
SUFFER ALONE WITH THE MEM-
ORY OF THEIR PETTY QUARRELS. I FEEL TRULY SORRY FOR HER.

SHE PAID ME!

THERE'S A DRINK
FOR YOU SON! OF
COURSE I
MIGHT'VE
POISONED IT.



THE MAN SWEARS HE DIDN'T REALISE.
TRY AS I MIGHT I SIMPLY CAN'T FORGIVE
HIM. HE SHALL REMAIN TIED UP IN THE BARN FOR NOW!"



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Up till now we've printed your letters in the BULLETIN, sent only to subscribers. But we thought we should share your comments with all our readers. Drop us a line and tell us what you think of ESCAPE - your favourite strips, new comics you've discovered, your reactions to interviews, reviews, or to those letters. Every reader printed here receives a crackerjack prize of an ESCAPE cartooning pencil!

ESCAPAPOLOGY!



BOOM!

Many thanks for the magazine. It's through **ESCAPE** that I first learned of this new boom in small print-run magazines. I last had contact with this world in the early '70s, though at that time they seemed to be mainly fanzines with few strips, and fairly boring, being dedicated to superheroes and barbarians. So I find it really exciting to see the variety of these new stripzines. If, by some accident, I should produce one of my own, on what basis do you add it to the **FAST FICTION** Sheet!

ERIC JONES,
BANGOR

Simply send a copy as soon as it's out and we'll include it on the next available sheet. Then get copies to us and we'll send you all the money for any copies sold less a 10% service charge.



PRIMITIVE STYLE

Personally I'd like to see more of the primitive-style strips in **ESCAPE**. Many comic books are all too perfect

and distant in their approach, giving the readers the impression that drawing strips is strictly for the professionals who really know what they're doing. Cartoonists such as Savage Pencil prove that story-strips don't have to be drawn in arty intricate styles to be brilliant. I think this type of strip could be a catalyst in the same way that early fanzines were and encourage potential cartoonists to reach for their pens. I admire really good professional artwork as much as the next person, but I think enthusiasm and originality are what really count and make any strip more interesting and individual.

PAUL HITCHMAN,
BRIERLEY HILL

Yes, people have always wanted to say something in comics, whether they could draw 'well' or not. That's how many undergrounds, fanzines and new stripzines began. Cartooning works best regardless of technical expertise when the artist's personality comes through.

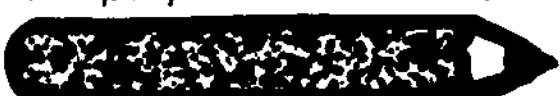


TINTIN THING

The thing that really impressed me in **ESCAPE** 2 were the 3D stories, though I didn't like Rian Hughes' one. I also liked Myra, Hunt Emerson and Eddie Campbell. The more I read the strips, the more I understand them. I think you lot have a thing about Tintin - you never stop mentioning him! Your interviews are very clear and precise and I like the way you design the cover with the blurb on the back. Myra's 'I Want' in **ESCAPE** 3 must happen to every girl sometime in their life. I should know (draw your own conclusions!) Do you plan to do any more interviews with **ESCAPE** Artists, because I found it a treat to read about Hunt Emerson, someone who actually writes for **ESCAPE**?

SHARON GLEDHILL,
HUDDERSFIELD

Yes they do add insight to their strips, but we don't plan another for a few issues as we have so many other people to have snacks with.



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ESCAPAPOLOGY!

✉ CHANNEL TUNNEL

I've just returned from holiday with France in my system as usual. I take back some comments I've made before. Of course **ESCAPE** should encourage British talent and stimulate an informed interest in comics, but we have been dominated for far too long by the US comic book. In the absence of any established interest in producing adult comics, we must look to the continent for a new role model. The way they do things is so logical. A row of BD mags for adults and a row for kids, with compilation albums for both ages. The vast areas covered and the lack of any overriding genre must also be welcomed. We are part of Europe too and I'd like to see more contact between comics fans on both sides of the Channel, despite some language difficulties. I'm not suggesting we 'ape' French BDs, for there is a streak of creative eccentricity in the British (of the sort that gave us **Smash!** and **The Prisoner** in the '60s) that must be nurtured. However we can learn from each other and there

are so many gems over there to liven up the average comic-book fan with tunnel vision. Mind you, I'm not denying there's some good US stuff too!

**KEVIN O'DONNELL,
ALTRINCHAM**

Right, and from other countries besides. We're already hearing from European readers - let's hear from more.

✉ NO SEX PLEASE...

The things I like most about **ESCAPE** are the international feel (not necessarily just British), the printing and paper quality is high, the 'digest' size format is intimate, very nice (I completely disagree with Mike Weller about going A4). Your staff cartoonists supply work that is diverse yet always balances off the rest of the text nicely. The sexist immature bent of much of what is available in comics is thankfully not valued by **ESCAPE** (Please KEEP IT UP!) 'Avoid The Tripe-Trap! Think Eclectic!' appeals to me more strongly than 'The future of comics in Britain'. How about the future of comics in the **WORLD!!** It will all work out for everybody's best interest. For example **RAW** is published in New York but it's not

really 'American', its scope is not limited.

**PETER DAKO,
TORONTO,
CANADA**

✉ BREATHLESS

ESCAPE 4 - an experience! This is MOST DEFINITELY my favourite regular comic. I sit down, read it cover to cover without being distracted - laugh, cry, gasp and laugh again, and get to the end wishing I had No.5. Thank you.

**PHILIP PAGE,
RAMSGATE**

We're always interested in seeing story-strips, scripts, artwork, articles, reviews, for **ESCAPE**. If you'd like to contribute, please send photocopies only, an SAE for a reply and give us a few weeks to answer. Thanks. You can read more of your letters, plus news, strips, results of **ESCAPE** 4's Review Panel and more in the new **BULLETIN**, an extra 8-page supplement for subscribers, with a Calculus Cat cover!

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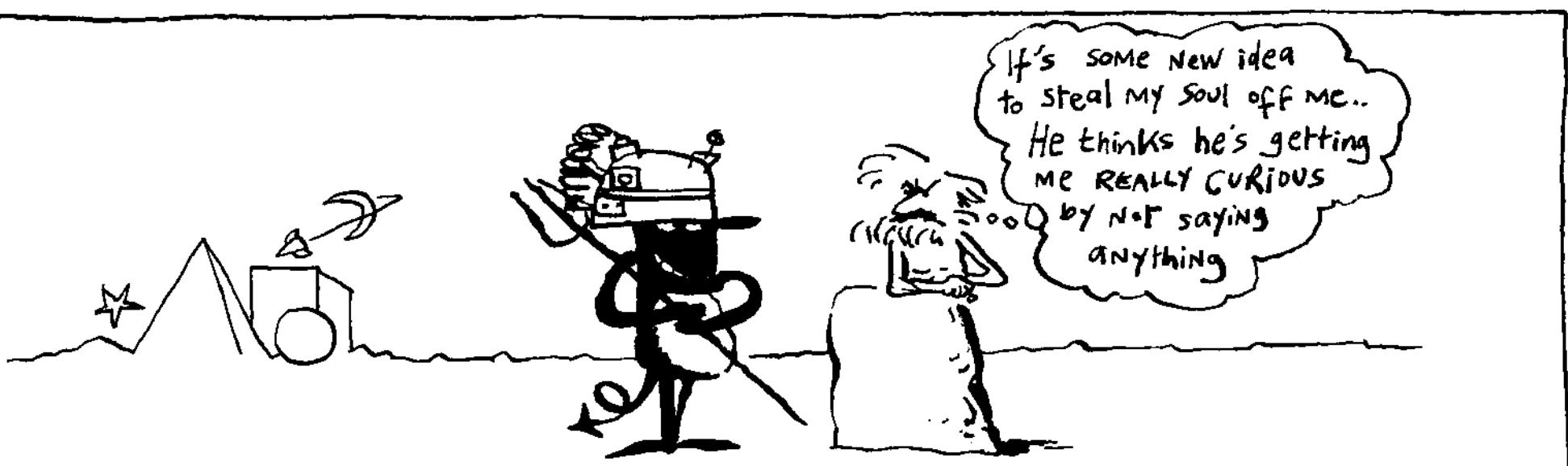
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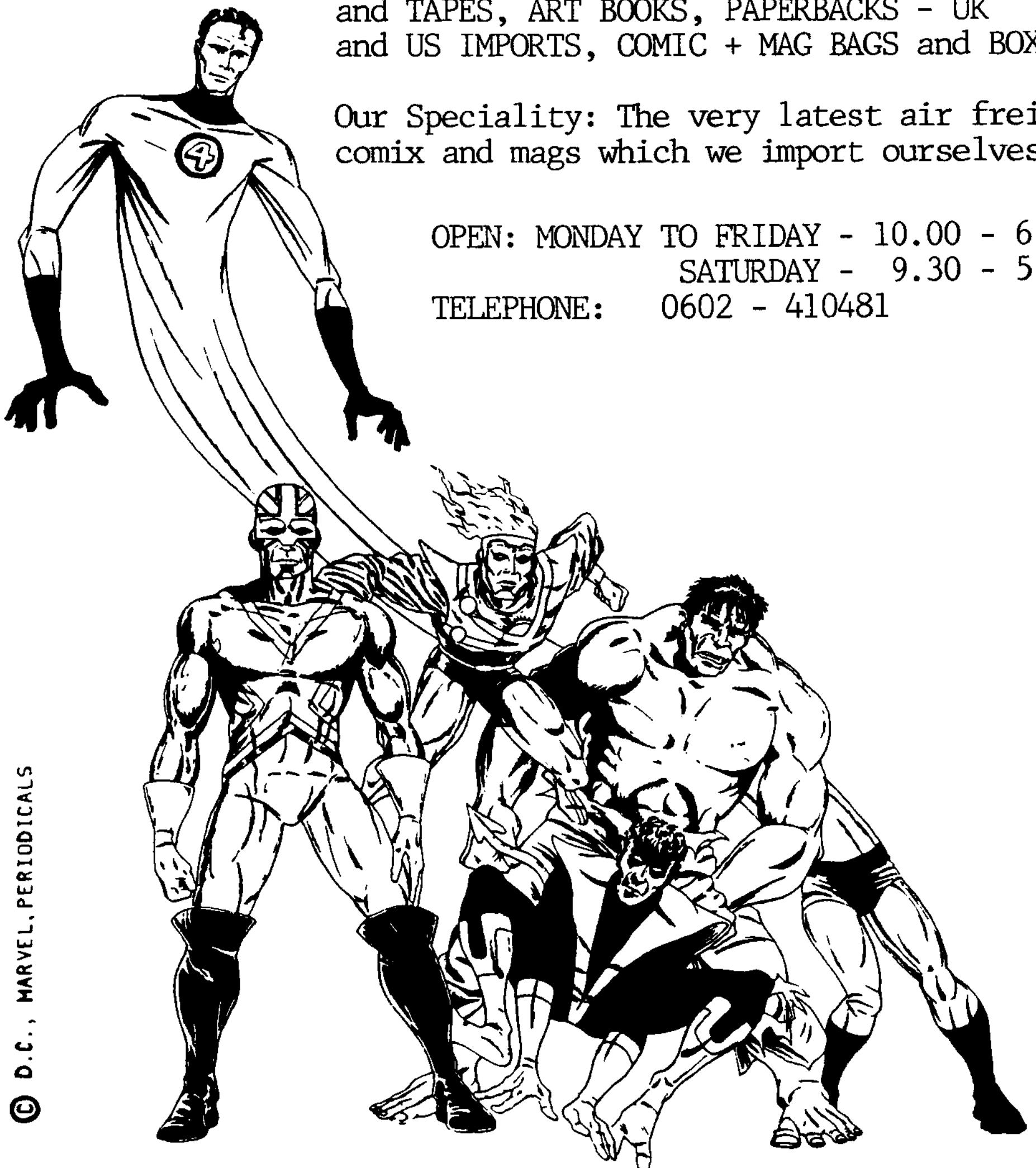
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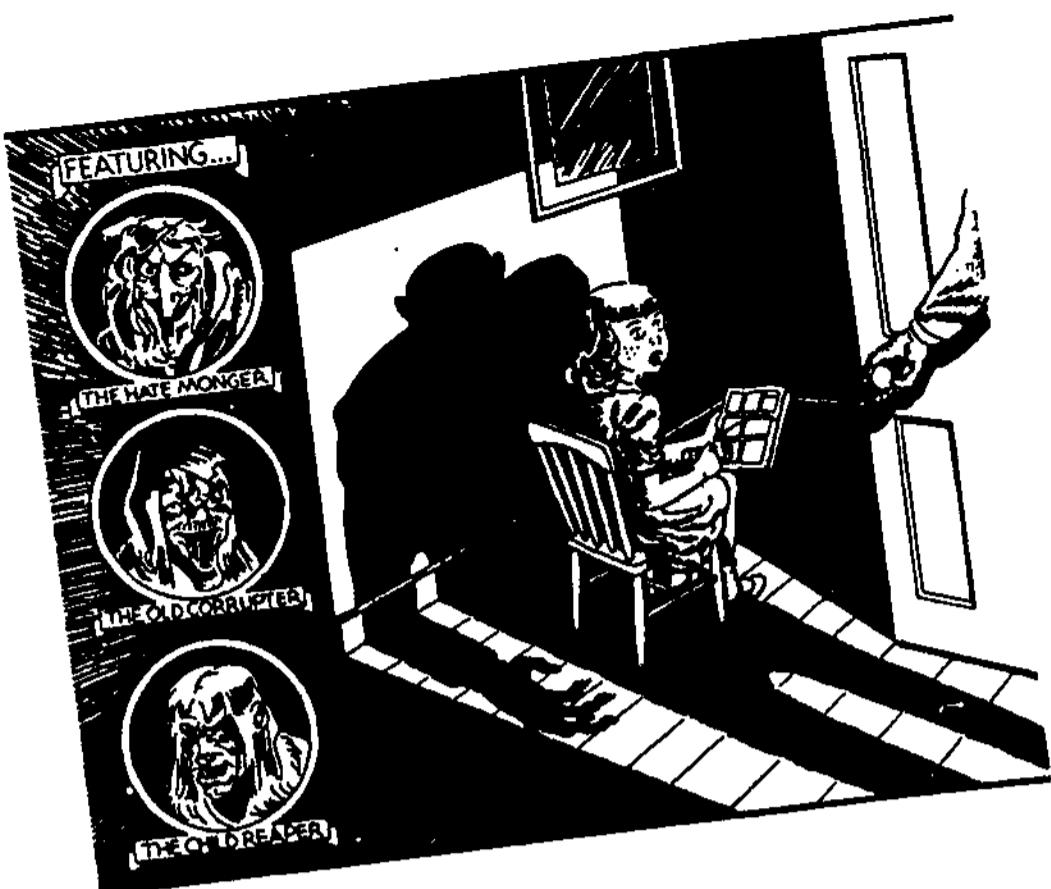
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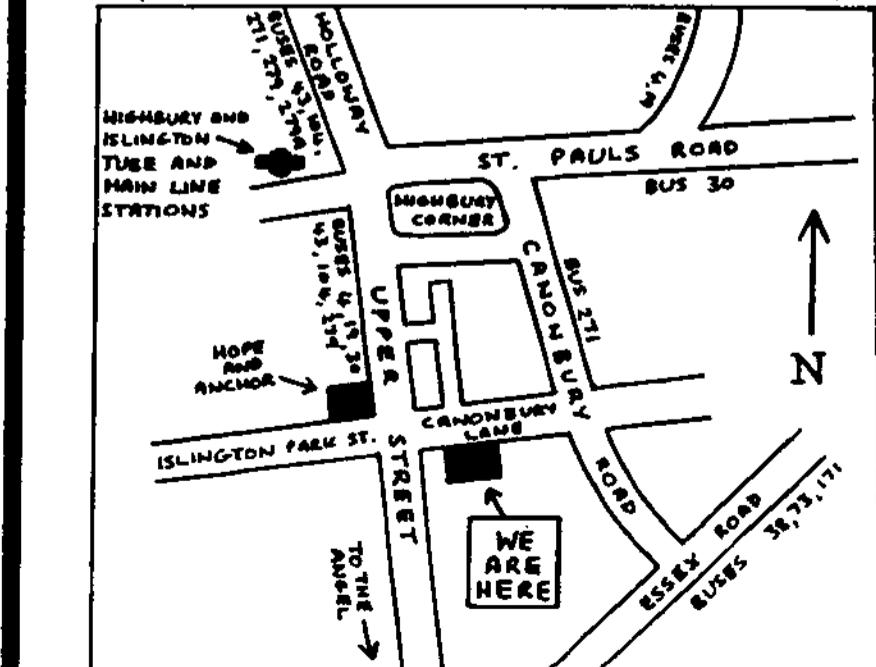
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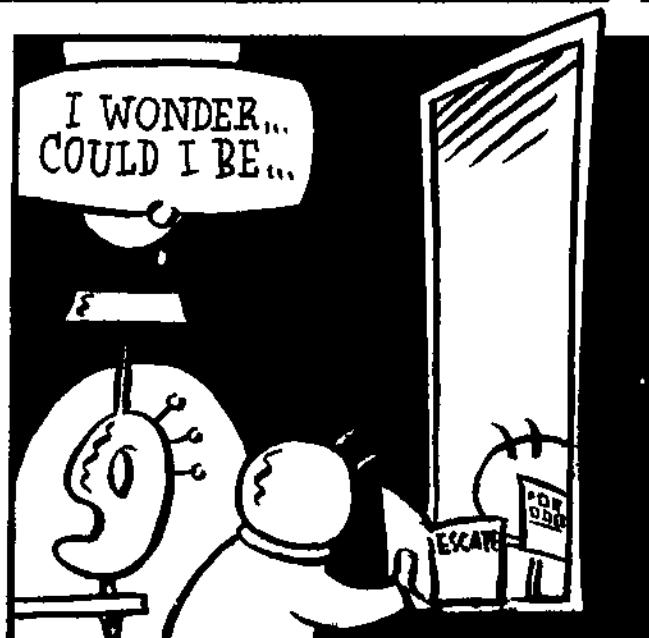
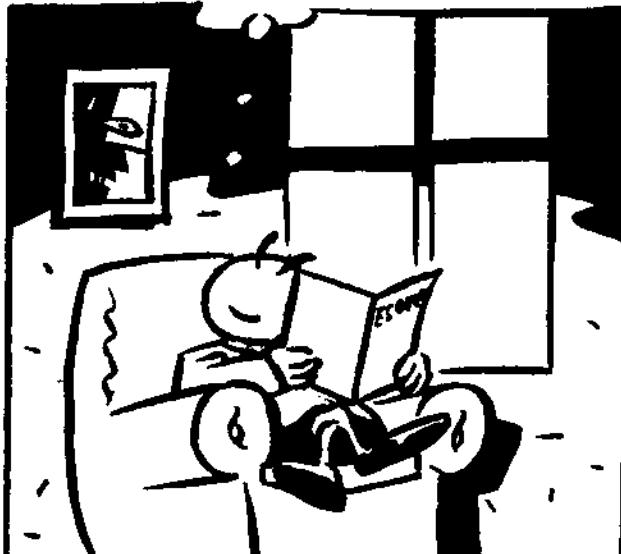
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NO RUM

by RIAN HUGHES

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■ ISSUE ONE: SORRY - SOLD OUT!

□ ISSUE TWO: GLEN BAXTER and MARK BEYER Interviews; Story-Strips by Biff, Eddie Campbell, Phil Elliott, Hunt Emerson, Myra Hancock and Dave Harwood; Features on Herge's Tintin, Frigidaire, BD Bestsellers and a 3D-BD Section by Paul Bignell, Shaky Kane and Rian Hughes with Red and Green Spex; Cover by Rian Hughes. £1.75

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□ ISSUE FOUR: RAYMOND BRIGGS and MARISCAL Interviews; Story-Strips by Eddie Campbell, Glen Dakin, Phil Elliott, Hunt Emerson, Mike Gibas, Rian Hughes, Helen McCookerybook, Dan Pearce, Ed Pinsent and Savage Pencil; Features on Censorship in Comics from EC to Undergrounds, Zine Design, and an International BD Festival; Cover by Hunt Emerson. £1.00

ESCAPE

PRESENTS PHIL ELLIOTT, DAVE THORPE AND LAWRENCE GRAY



NEXT ISSUE

'If's and Butts with

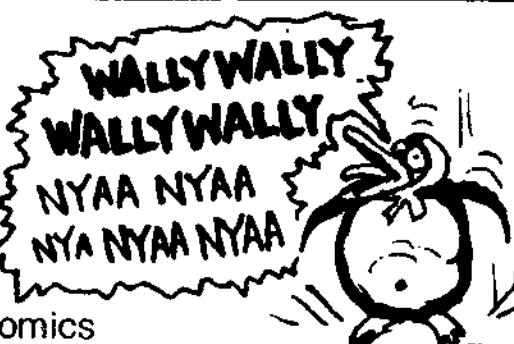
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Escape ARTISTS

▼**RUSSELL CHRISTIAN**, self-confessed wet liberal zealot, freely admits that this portrait more closely resembles his friend and ally, 'Fred Herring'. Together these visionaries perform in Bristol pubs and stripzines and fervently point their fingers at '*this evil and corrupt world*' hoping thus to attain political nirvana.



OGLENN DAKIN is krazy about the art of George Herriman and avidly follows 'Roy of the Rovers'. Back from a visit with his Barcelona bebe, he's drawn a comic of the musical adventures of Flamenco Jazz guitarists Eduardo Niebla and Antonio Forcione.

OPHIL ELLIOTT has completed the first book of 'Doc Chaos' written by Dave Thorpe and Lawrence Gray and draws 'The Wonders of Science' in **Sounds** with a pal, Charlie Trumper. 'Comics can offer the reader a chance to retrace their steps and enjoy those things in life that might normally pass them by. I just want to do comics that strum at the heart strings.'

OHUNT EMERSON has been getting dressed up again for **Fiesta**, as well as being interviewed by them. He's drawn a Channel 4 book for the TV series 'Play At Home' and a 16 page 'Max Zillion' strip for the next **Knockabout** book.

OMYRA HANCOCK was described by **The Face** as a 'freetner', but she wouldn't agree. 'My work is not like a diary. The last thing I want to do is reflect life. I'm putting in my own version and they're not simply wallpaper stories, they're mine.' You can read them in her latest issue, **MYRA 6** and in **CITY LIMITS** now featuring 'Miss March'.

ORIAN HUGHES enjoys Doctor Seuss and Hanna Barbera

cartoons. He's now left college for the hard anonymous grind of a graphics studio. But still with visions of the future, he designed the cover of Manowar's second LP.



△**CHRIS LONG** used to draw fumetti for the Italian glossy **Frigidaire** under the pen-name John O. London. He admires the work of Robert Williams and fashion illustrator Antonio Lopez. He illustrates for **NME**, **Literary Review** and others. 'You've gotta be mean on the bean', jibes funkateer Chris.



△**TREVIS PHOENIX** studied typography at Reading. He now divides his time between his stripzines, his Bachelor girl Charmaine and banging drums in three bands. A fan of Laurie Anderson and 'The Man From Uncle', he often disguises his feet in women's shoes (size 7).

OED PINSENT, fresh from his Dorset bunker, is being published in Australia's **Fox Comics** and Merseyside's **Next 14**. He takes over **Fast Fiction Magazine** from No. 12 and is listening to Philip Glass and Michael Nyman.

OSAVAGE PENCIL spent part of his pocket money in Los Angeles. His strips appeared in **Weirdo 10** and **11** and he's still working on **Corpsemeat 2** which includes a video nasty written by Curt Vile, 'Driller Penis', and several special guest artists.

Escape

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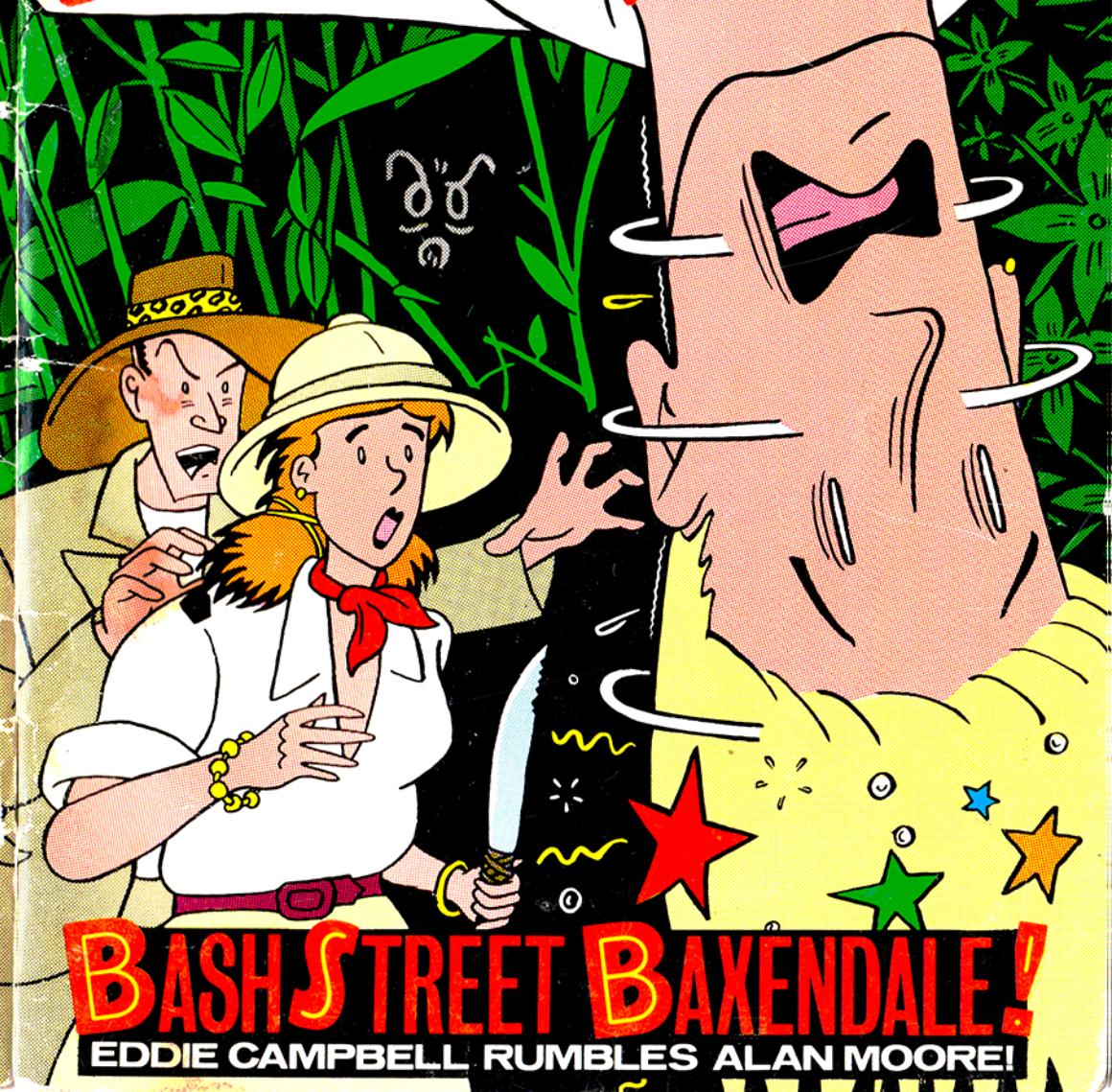
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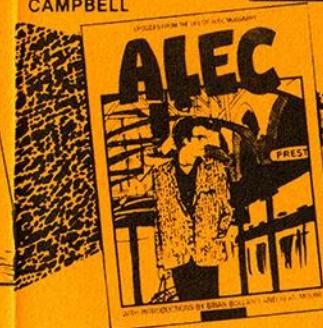
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